

The Middlebury Campus

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Lunching out



Photo by Kim Reiland

Munching and sunning on Proctor terrace.

Steve Early '72 to speak Workers in danger?

Steve Early ('72) — one of the most strident voices of radical protest at Middlebury during the politicized era of the late 1960's and early 70's — will return here on Monday, April 12.

At 8:00 p.m. in Dana Auditorium, Early will present a slideshow and lecture entitled, "The American Worker: An Endangered Species?"

Much of Early's presentation will be based on observations he made while working for the United Mine Workers' Union (UMW). For eighteen months, Early served on the international staff of the UMW Journal.

"Coal mining is one of the most hazardous and dangerous jobs there is," Early said. He added that his talk will have special relevance in light of the recent mine disaster in Southeastern Kentucky in early March.

Since January, Early has worked as a labor organizer and law clerk for the Vermont Alliance operating out of Montpelier. "The Alliance is pretty much an organization of organizers," Early said. "They've organized local public

interest campaigns, lobbied, and different community groups going."

The Alliance recently set up a Workers' Right Project which has largely studied on-the-job health and safety standards. "We've been attending hearings of the state's Occupational Health and Safety Review Board which heard appeals by employers who have been inspected for job-safety problems and who've been cited for violations," Early said. "We're trying to publicize some of the health and safety problems in Vermont. They're important issues to organize around."

The Alliance is also involved in giving legal assistance in unfair labor practices cases involving workers discharged because of their union activity. "In most situations, your most outspoken people are the ones who get fired," Early said.

Early is currently awaiting entrance to the Vermont bar. He passed his bar examinations last summer, but must establish a six month residency before he can actively practice law in the state.

Trustees meet

By KEITH TRAUNER

The Trustees of Middlebury College held a meeting here last weekend to consider President Olin C. Robison's proposals for the coming years—and to take care of normal business.

The most important proposals put forth at the meeting were Robison's concerning the future of financial aid at Middlebury. The trustees backed all three of the president's proposals.

In addition, the Trustees decided to build a new roof on McCullough gym and to buy a new compressor for the ice arena so that Midd will have ice earlier in the year. The compressor costs \$26,000.

In advance of the meeting, the Trustees were given a large amount of information concerning the history of financial aid—from scholarships for a special skill to helping those in need as determined by the Parent's Confidential Statement (PCS).

They were also given comparative information on other New England institutions. On the whole, Midd spends less on financial aid and has a lower percentage of students receiving aid than our competition—about 20 percent compared with 25 or 30 percent.

Robison delivered three major

proposals.

1) To reshape the aid package to include more self-help and larger loans by students before aid is granted.

2) To reallocate funds in the budget to place more money from operating reserves into financial aid and thus to create "scholarship reserves." This is a new concept.

3) To make both the increasing of aid from operating scholarship funds and the increasing of endowment income for aid the top priorities of the college's future fund-raising efforts.

The first proposal would put Middlebury in better comparable standing with other schools in New England in terms of the amount of self-help and the size of the loan required before aid is granted.

The second proposal is the most complicated and totally innovative. Robison advocates the creation of "scholarship reserves," a fund for left over money from the budget. The idea is best illustrated by a comparison.

When Middlebury has a surplus in the budget at the end of the year, the money goes into a "building reserve" used for plant maintenance and other such functions. The scholarship reserve would be similarly

funded. However, Robison would use the "scholarship reserves" to enforce his position of March 25 when he told the Campus, "We will not spend money we do not have."

Under the proposal, if a freshman sought aid in the amount of \$1,000, he would not get the unless there was enough for the next three years, or \$3,000 in the reserve. When a college commits itself to aid a freshman, the commitment is not the amount for his freshman year, but the amount for four years.

Robison also maintained that as the comprehensive fee rises due to inflation, the amount of aid money in the operating budget will rise proportionally.

According to Robison, the Trustees were in total agreement with the proposals. And if planned goals are met, Robison expects in five years to have the percentage of students on aid around 25% or 26%, a healthy increase of five or six percent. The aid package would also be fully restructured by this time.

The Trustees also were informed of all personnel changes since the last meeting. They officially acknowledge the receipt of new gifts to the College and get a chance to question the President and officers of the college.

Religious cults re-examined

Dr. Horton Davies, Professor of Religion at Princeton University and a distinguished authority on Church History will lecture on three of the major religious sects in the Addison County area April 2 and 3 at the Parish Hall in St. Mary's Church in Middlebury.

Davies, who has authored a book entitled "Christian Deviations" is coming to Middlebury under the sponsorship of the Middlebury area churches. His first address begins Friday

evening at 8:00 on "The Jehovah Witnesses." The Saturday morning lecture will be at 10:00 on "The Mormons." The Saturday afternoon lecture will begin at 11:30 when Davies will discuss the "Unification Church and Rev. Sun Myung Moon."

All the lectures are free and following each session an opportunity for questions will be given.

Those who would like to stay through the Saturday noon hour are asked to bring a "Bag" lunch

as beverage and desserts will be provided by the local churches.

Davies was formerly head of the Department of Church History at Mansfield College, Oxford University. He has produced a five volume work on "Theology and Worship in England." Other books by Davies include, "The Worship of the English Puritans," "The English Free Churches," and "Varieties of English Preaching from 1900-60."

'Swimmin' in the Rain' an exuberant performance

By GINNI JONES

Everyone likes musicals, or so it seemed by the large audience and enthusiastic reaction to the synchronized swim show, 'Swimmin' in the Rain'. Most of the show's acts were exuberant and fairly light-hearted which helped keep the audience's attention despite the stiflingly high air temperature.

Congratulations are due the director, Christi Rentsch, because the show as a whole came off very well. The serious synchronized swimming acts (which tended to be "a big strangeness" to some non-swimming spectators) were broken up by dances, the D-8, baton-twirlers, and the men's comedy routine. The costuming was imaginative, and, in "Puttin' on the Ritz," quite spectacular: black-sequined tuxedos!

Several acts in particular were very well done. Mary-Helen McNeff's solo, "Epic Splash," demonstrated some of the dramatic possibilities of well-done water ballet, and seemed to end too soon. McNeff coordinated the music well with complicated ballet movements, and then executed these movements very slowly and gracefully. I would have very much liked to have seen her, synchronized in a duet with a swimmer of equal grace and ability, but I was disappointed in this. For

there was no such duet.

The finale, "Water Ballet Extravaganza," starring Christi Rentsch as Esther Williams in a spoof of *Funny Lady*, was also outstanding. Rentsch's swimming was graceful, and it was almost a pity that she was upstaged by the zillions of swimmers filling the pool, performing simple but effective synchronized figures. Both the number of people (about 30) who were well-synchronized in neat lines, and the amount of time they had to remain almost motionless on their backs were very impressive.

The baton twirlers, McNeff and Betsy Bradley, did an excellent job in choreographing and performing "Fiery Lights on Broadway." The routine was fairly simple, but well-choreographed; its simplicity allowed them to twirl in unison with very few slips. Then, the simple became dramatic and effective with the use of black lights and of white pompoms on the batons. Here, again, the costuming was excellent. The twirlers wore black leotards with striped bands around their wrists and ankles. With the black lights, feet and wrist movements with the fire-or star-like baton ends were most visible.

Another outstanding act, Karen Amirault's dance to "Yankee Doodle

Dandy," was unfortunately plagued by a few technical problems. But both Amirault's choreography and her dancing showed an excellent feeling for the music and an ability to put that feeling into a well-performed dance. Her kicks were outstanding.

I wished, however, that Amirault's partners were dancers. Their contrast emphasized her ability as a dancer, but they also distracted the audience, moving the focus away from Amirault.

The other dance which Amirault choreographed, "Good Ship Lollypop," was light and amusing, although a little too long. But what can you do with Shirley Temple? The dancers were exuberant but had a few problems staying together.

Outstanding in another way, was the men's comedy act. Without putting any profound meaning into their act ("You think synchronized swimming is easy—try it some time—see what happens when we try!"), the men enjoyed themselves by trying to "Make 'Em Laugh." They succeeded; the audience did laugh. Both Jon Phillips and Steve Ongley were great. Phillips got smart early and decided to quit in the middle of the act, but the others wouldn't let him go if they had to stay, and dragged him back. Ongley did one of his infamous flips which

landed him on the water in a contorted position that should have hurt. (The team is lucky that he doesn't dive like that during competition.) One other swimmer deserves mention (partly because his name was left off the program): Dave Grier. His heroic rescue of the "drowning" Phillips, and his calling time out added variety to the typical splash fights of such routines.

Another very funny moment in the show was when a truly unsuspecting and fully-dressed Dissipated Eight member was pulled into the water at the end of "Blue Moon," the only swim routine done to live music.

One act was surprisingly not up to par, "You Gotta Have a Gimmick." Its only gimmick was a lot of body gyrations which caused the audience to respond to it favorably. But, the natagraphy seemed to be almost nonexistent. While the swimmers performed well, their performances had very little to do with the music until the very end where they did some difficult kicks that went very well with the music. Too often, they simply resorted to waving their hands around in the air to connect the music to their ballet. The act was probably hurt not only by its own faults, but even more by its placement between

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Working groups formed

Radio station may cut staff size

By BOB CAROLLA

"Specifically, what we've been thinking about is cutting down the staff," said Frank Sesno, Programming Director for WRMC-FM, the college radio station. "This is going to be unpopular with a lot of people, but at least let's talk about it."

Whether or not the number of students actively participating at WRMC might be reduced in the future surfaced as the central issue at a staff meeting of the station on Sunday, March 28. It was one of several questions which Sesno presented to the assembled disc jockeys and newscasters for consideration. He asked them to come up with recommendations to shape the character of WRMC so as to promote "excellence in broadcasting."

By proposing that the staff consider cutting down on the number of the students directly involved in the station's broad-

casts, Sesno advocated a shift away from what he called, the station's "open-door policy."

"Let's shift our policy away from...where someone comes up to the station and says, 'I want to do a radio show,' and we say, 'Sure, why not? Come on up!' Instead, I think we should say, 'Okay, come on up and we'll work at it,'" Sesno said.

At the Sunday meeting, five working groups, each with from 12 to 15 members, were established to consider alternative means of improving WRMC. Specifically, the groups will focus on issues concerning music programming, news, and the possibility of taking a poll of the student body on radio-related questions.

Sesno asked that the groups' discussion be "well-channeled and coordinated," and that it be "open-ended" so as to consider any and all alternatives.

Several issues for discussion

were suggested at the meeting. Questions as to what audience, the College or the town, the station should direct its emphasis, whether the listening area should be expanded, and what methods might be taken to improve the quality of the radio shows being broadcast by the station will all be considered. Sesno has suggested that the programming quality be improved by tightening the programming schedule. This would cut the number of people actually doing radio shows, and would, according to Sesno, insure that the most competent and dedicated staff members get to fill available slots.

"Does maximum participation mean how many people we can cram into the station to do some little thing?" Sesno asked the staff, "or does it mean utilizing the people who really care the most to get involved?"

Specifically, a cut in WRMC's

staff might be accomplished by increasing the length of shows to three or four hours a week, or by having each disc jockey do two two-hour shows a week. Under WRMC's current programming schedule, disc jockeys are limited to one two-hour show a week.

The active news staff of the station might also be cut. One working group will consider whether or not WRMC's five minute news broadcasts should be continued on an hourly basis. Some disc jockeys have complained that the news spots break up the continuity of their shows. They would prefer to have the news broadcasts only once every two hours.

The prospect that WRMC staff might be cut — excluding some students from active participation with the radio — was the major point of controversy at the Sunday meeting. It also has been a source of disagreement, or "discussion" in recent meetings of the WRMC Board of Directors.

"For most students here, this is the only chance they'll ever get to work with a radio station," said Joan Siefert, who serves on the Board as Business Director. "After they leave Middlebury, they'll never have an opportunity like it again. It isn't right to make it so that less of them have a chance to participate."

Sesno noted, however, that only about 10% of the student body is actively involved with the station and that for the remaining 90%, "the biggest service we can give them is good radio — which is not necessarily exclusive radio."

"I think it's unfortunate," Sesno also said, "that a myth has been created that, in order to be a viable member of WRMC, you have to be on the air." Sesno emphasized there are a lot of behind-the-scenes (or in this case, off-the-air) jobs such as engineering and the taping of programs. These jobs need to be done. "Sure, it may only be what you'd call 'shit-work,' but it's still important and has to be done," he said.

But it is debatable whether all the people cut from the actual broadcasting staff might be absorbed by the other operating areas of WRMC. The station's programming department currently has 64 program slots for non-classical disc jockeys. If the programming schedule were changed so as to give each D.J. two two-hour slots, only 32 positions would become available.

Sesno claimed that the cuts necessary to bring the staff down to this number could be accomplished through normal staff attrition. He said that 38 disc jockeys currently on the staff will not return next year, either because of graduation, or people going abroad for a semester or two.

But one member of the staff pointed out that only fourteen disc jockeys will actually leave because of graduation — and that the rest of the people who are going abroad might be offset by staff members returning from a semester's leave of the College. Any proposal dealing with staff size would also have to take into account those incoming-freshman who might be in-

We now have our very own '76

Bicentennial flag. See Hepburn hill.

**Next
Campus
April 22**

Open staff meeting Monday, April 12.

**MMC trip
snowshoed
Giant of
the Valley**

By JEFF BRODSKY

A Middlebury Mountain Club trip, led by Rob Michaels, snowshoed Giant of the Valley in the Adirondacks recently. The peak is the highest one visible in the range that can be seen from the SDU's

On Saturday morning four eager mountaineers arrived with their gear at the Adirondack House ready for a weekend in the woods. Ken Reeves, Rich Wheelock, Jeff Brodsky, and Rob arranged their food supplies and were off to Giant by 8:30. The weather was quite promising for good hiking.

Snowshoes were used by only one of the hikers because of the unseasonably warm weather (45 degrees) and the lack of snow in the valley. The summit was attained about 3, and the view offered glimpses of the Middlebury area, Lake Champlain, and the entire high peaks region to the west.

Camp was established on a snowfield about a quarter mile from the summit. After a hearty meal, the climbers scrambled back up to the summit area to view the spectacular sunset that tinged the peaks red, orange, and gold. The sunset and subsequent 'alpen glow' awed the group completely.

Sunday morning was a little foggy, and with snowshoes on and a light mist in the air, Giant's summit was left behind. In little more than three hours of scrambling over rock faces with fine views and plowing through forest glades the group reached the van and headed back to school in time for Sunday brunch. All in all, another successful MMC excursion.

Deans institute new policy of interviewing all juniors

By STEVE MARTEL

About four weeks ago a new policy emerged from Old Chapel. This policy involves the interviewing of all Juniors by the Dean of Students office.

This year all juniors will have an opportunity to talk to someone in the Dean's office about their future plans, requirements for graduation as yet unmet, and their view of Middlebury life.

There are four interviewers: Arnold McKinney, Jill Sutherland, Erica Wonnacott, and Sam Guarnaccia. The Campus spoke with the latter three.

The interview is guided by a series of questions made up by McKinney and Sutherland. It includes questions about the student's plans after graduation, about visiting the placement office, about books juniors like to read, and a series of questions asking for comments the student has about Middlebury.

The interview also includes an opportunity for a student to see his transcript, go over it, and correct anything that may be wrong. The student also gets a form which outlines how many credits he has to date and how many more he needs to fulfill his major requirements and graduate. This form used to be mailed out at the beginning of the senior year but by then it was too late to do anything about it.

Now, if a student finds he is behind, he can go to summer school to make up credits.

In the other situation, where a student is ahead, and needs to take only two courses the last semester in order to graduate, he has the option of becoming a "special student." The interviews will point out if a student has this option.

Sutherland said that a special students is considered a part-time student and often lives off campus. She said special students pay by the course, not with the comprehensive fee, and as such can save a lot of money.

Also, the student fills out a

form to tell how he wants his name on his diploma, and when he expects to graduate.

The interview is therefore a time to get all records straightened out, determine how many courses lie between the student's present academic status and graduation, and to get the student thinking about his future. Perhaps most importantly, it is a time for the

people in Old Chapel to gain personal contact with the students. Sutherland said it seems the administration is too separated from the students and these interviews are an attempt to close the gap, at least partially. She said this is the most important aspect of the interview.

The Campus asked three of the continued on p. 7

Alan Benjamin receives \$7,000 fellowship grant

More than a year and a half of planning for a study of land reform effects on rural development in South America, paid off this week for a Middlebury College senior, who was one of only 70 students in the United States to receive a \$7000 fellowship grant from the Thomas J. Watson Foundation in support of his work abroad next year.

Alan Benjamin, a Political Science major from Mexico City, was selected from among 140 nominees from 35 small private colleges and universities for the fellowship, designed to provide a year of independent post-graduate study and travel abroad.

A Dean's List student, Benjamin will use his Watson grant to study the effects of land reforms on agricultural development in rural areas of Brazil, Peru and possibly Cuba. He is still awaiting final approval of his proposed visit to the island country.

Fluent in Spanish and Portuguese and possessing a background in Latin American affairs and agricultural development programs, Benjamin will conduct a comparative study of different ideological approaches to land reform in the three countries he will visit. He will examine collective type reforms of Peru and Cuba as opposed to the more capitalist

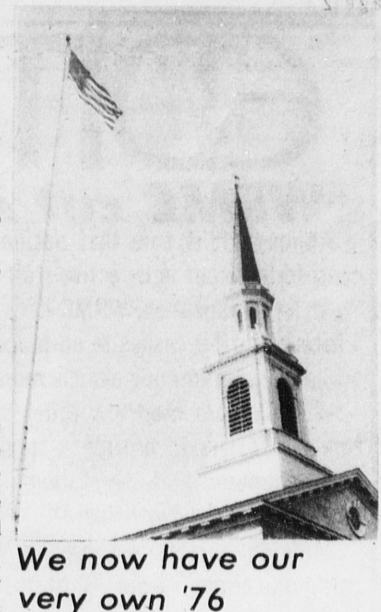
oriented system of Brazil in an effort to determine how effective the programs have been in providing food for the people.

Benjamin will leave in August for Peru, where he will work with a team of agricultural agency experts at the national potato center. He also plans to spend three weeks visiting three or four rural villages where he will interview residents on the effectiveness of reforms. He expects to follow a similar program in Brazil, where he has already spent a summer working for an agricultural extension agency, and if he gets to Cuba, will work there with the Institute of Agrarian Reform.

Before beginning his Watson Fellowship Program, Benjamin plans to work with a Rockefeller Foundation agency in Mexico this summer under 1970 Nobel Peace Prize winner Dr. Norman Borlaug. Seeking a career in the economics of Latin American development, Benjamin has applied to graduate school, which he will attend following his study.

The Watson Fellowship program is the only national fellowship competition which underwrites independent study and travel abroad for recent college graduates. Fellows are selected more for their commitment to their particular field of interest and potential for leadership than for their overall academic averages.

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the middlebury campus

EDITORIAL

WRMC cut cause for concern

Although it is true that nothing has been decided yet, the fact that WRMC is considering a cut in its active staff is cause for student concern.

As an organization, WRMC does have the right to make changes within itself, for whatever aims it wishes to embrace. But the prospect of cutting back the number of available programming slots is more than an internal organizational matter.

WRMC, more than any other student organization, is supported out of student funds. It exists to provide a service to the students of Middlebury College. Some people contend that the station's primary function is to provide good programming for the College. We disagree.

Middlebury does not have any courses within its curriculum devoted to the communications media. Until such time that it does, one of the most important functions of both WRMC and the **Campus**--beyond simply providing news and entertainment--is to allow interested students to gain experience in communications.

Both the radio and the newspaper are educational organizations. They are laboratories for learning, and should make no pretense of being streamlined, professional organizations.

WRMC recently brought WNEW's Dennis Elsas, a New York radio personality, here to Middlebury. In the past week, members of the station's staff have dwelled on this visit--enthusiastically talking about the excellence and excitement of professional radio.

We wonder whether some people in WRMC have forgotten that they are **not** Dennis Elsas. They can try to be him if they want--but not at the expense of students who are interested in radio, who admittedly are not yet proficient in all the skills of being a disc jockey, but are eager to learn them.

If the number of programming slots **are** cut, fewer people will be directly involved in the station's broadcasting. Available slots will be filled by those students with the most experience--while students who are just beginning to become involved with the station will be delegated behind-the-scenes, off-the-air tasks.

But there are only a limited number of minor tasks to be done around the station. This would mean that many new freshmen and inexperienced students would be unable to find any immediate role working with the station.

It is also naive to expect a person to acquire a dedication to WRMC--a prerequisite to moving up to an actual broadcasting position--by assigning him merely to "shit-work." The best means of promoting dedication within a person is to give him a role which is both responsible and meaningful.

Cutting the number of programming slots would only decrease--drastically--WRMC's accessibility to students interested in learning about broadcasting. A better and fairer proposal would be to increase the number of programming directors on the radio's staff. These people could be responsible for spending time with staff members, training them, critiquing them, and answering their questions. If certain staff members proved resistant to such instruction--by not showing up for training sessions or their shows--then they could justifiably be denied a position on the broadcasting staff.

This would admittedly require a certain investment of time on the part of the programming directors. And we realize that presently, WRMC's Board of Directors serve in unpaid positions. This is not fair to them--not when one considers the number of hours they put into their jobs. We therefore also suggest that salaries be established for the programming directors and the rest of the Board.

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THE CLASS OF '82"



"HELP!"

LETTERS TO THE EDITOR

Vegetarian cockroach

To the Editor:

One evening several weeks ago while eating in SDU B, I found a cockroach in my helping of spinach. I did not get overly upset, yet I did not also get a good feeling inside.

I showed the well-cooked insect to the headwaiter, who sympathized with me. He in turn showed it to the cook, who reportedly said, "I don't pick the spinach."

It doesn't matter who picked the spinach, but at a place like this it would be nice for someone to pick out the cockroaches--especially in SDU B where I was counting on a vegetarian meal.

Jon Sandman ('78)

the need for men and women to work together to fight alienation and exploitation in all its forms.

By its reduction of Women's Lib to a mere vehicle for humor, the **Campus** was lacking in a sensitivity which we all admit is essential to the formation of a more just society.

Alita Blanc ('79)

Disappointed but not surprised

To the Editor:

I was disappointed but not surprised to note the reaction to the Educational Council's proposal in a letter, and the editorial, in last week's **Campus**.

I believe the objections raised are for the most part rationalizations, and that those that do have a bearing are not compelling. More importantly, I think the authors have missed some notable points.

First of all, I find the term "liberal education" ambiguous. Many people reduce this expression to a payoff between freedom of choice and a broad, but structured, education. I see the concept rather as a combination of these alternatives.

The right of Middlebury College to guarantee that its students have received exposure to certain minimal amounts of subject matter must remain paramount. Colleges have always assumed their prerogative to set standards; this is nothing new. What is relatively new is a far-reaching claim by students of absolute freedom of choice, i.e., that no one, other than the student and the people he designates, "is ...capable of deciding what is right for him" as Peter Gottesfeld put it last week. I submit that this is true, but only within the framework the institution feels is mandatory to assure an education worthy of its name.

The **Campus** approves of the idea of "foundation" courses, as they would be representative of what is already the status quo. The idea of "concentrations," however, is repugnant to its sense of student freedom, i.e., choice would be more limited than it is now. I have two

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Middcomp lacks sensitivity

To the Editor:

Last week's issue of the **Campus** ran Middcomp #5--a competition in which students were invited to submit examples of humorous "neuterizations" of traditionally one-sex related words. Examples given were "Olin Robisibling" and "personsopause."

As insignificant as it was, this choice of theme bothered me by its blatant ridicule of the Women's Liberation Movement. I personally see no value in substituting "himicanes" for "hurricanes" nor do I insist that letters be addressed to me as Ms.

I do, however, recognize a basic contribution that the feminist movement has made to our society--notably, the recognition of women as individuals in their own right, capable of much more than their traditional role in a male-oriented society has allowed them.

Before a problem can be solved, it must be identified as a problem. If, in the process of recognition of women's rights, undue emphasis was placed on trivialities--so be it. The essential goal is the recognition of "human rights" and of

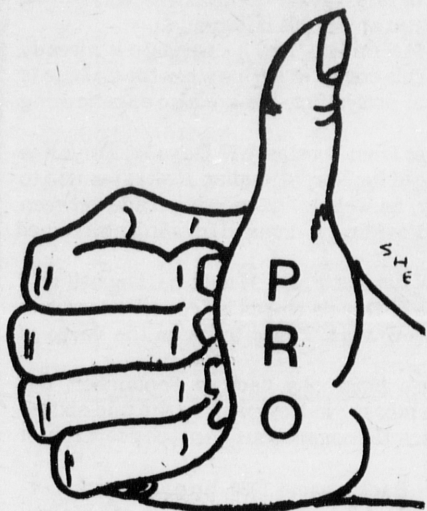
Foundations and concentrations — Two views

Will they be balancers or blows?

By AARON ABEND

A student's first reaction to the words "distribution requirements" is revulsion. The words suggest the system Middlebury rejected eight years ago, in which at least two courses in each of the College's four divisions were required for graduation. Those requirements were rejected for two reasons. First, they were restrictive, and second, the courses outside one's own division were unfocused. Certain courses became standard courses for distribution (and degenerated), and there was no attempt to make them serve as an introduction for non-majors to the general mode of thought in the division. These courses had little relevance to anything which would interest a non major.

In tremendous contrast to the old distribution requirements, the proposal for Foundations Courses and Concentrations has been aimed directly at solving the above-mentioned problems. The *Campus* editorial last week said that abolishing the old requirements was one extreme, and that the new proposal was another. This is hardly accurate! The extreme distribution requirement would be like the one eight years ago. The present proposal was precisely the balance which the editor had in mind. Here is why:



The purpose of the proposal is to introduce a measure of direction to the liberal arts education at Middlebury. It achieves this direction in two ways. First, by Foundations courses. "Each student must pass a foundations course in each three divisions before the end of his sophomore year." Could these foundations courses count toward one's major and concentration? Of course, because the purpose of foundations is to intro-

duce students to at least three divisions of the college, in order that they might make the best informed choice of major and concentration possible.

Freshman advisors, it is claimed, already serve this purpose. However, many professors know very little of divisions or departments outside their own. The advising system was supposed to take the place of the old requirements. The experiences of students who have changed majors, and have not known which division might interest them, indicates deficiencies in the present system. The foundations requirement would serve to give advisors a framework within which to advise students.

Peter Gottesfield's reactive response to the foundations proposal raises some important questions. Does the proposal curtail student freedom? The answer is no. Anywhere from 12 to 20 foundations courses will be offered. If we assume 10 courses for a major, 4 for a concentration, one additional foundations course, and the freshman writing requirements, we have a total of 16 courses. The other 16 regular term courses, (there are a total of 32), need no focus nor are there any restrictions on them.

To give structure to 50% of a student's program, and to leave the other 50% of his or her complete free choice is by no means curtailing student freedom of choice. Rather, it is a reasonable balance between the freedom and structure necessary in a liberal arts education.

The concentrations program is by far the most interesting part of the proposal. A concentration is a series of 4 courses outside a student's major division which have a

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By KEITH TRAUNER

The recently proposed distribution requirements known as Foundation Courses and Concentrations, are blows to the freedom of students to determine the direction of their own education.



The proposal would have all students required to take at least three Foundations Courses, each course in a different division—the Humanities, the Natural Sciences, the Social Sciences, or the Foreign Languages. These courses would essentially be revised 100 or 200 level courses. Concentrations would involve the required study of four or more courses in a particular area outside the major field.

I oppose these proposals for basically the same reasons that the *Campus* opposed the Concentrations proposal in its March 25 editorial. They limit the student's right to choose his own direction while enforcing a condition that already exists.

If one is to expect responsibility from the students of Middlebury, one must grant them some. For many of the student here, college, and the choice of courses, has been their first test of major responsibility. Implementing these proposals would be to limit the responsibility placed on the student and increase the burden when one graduates from the "ivory tower" of Middlebury and has to face the real world.

Another argument also deals with freedom of choice. For the \$539 Comprehensive Fee that I must pay next year, I would like to have control over what courses I take.

Further, computer studies have shown that 90% of the students took four or more courses in some division outside their major. This means the majority of the school is following the Concentration proposal. Should such a rule be imposed on the 10% who choose not to vary divisions?

An example might reveal that a person has spread himself across such subjects as History, Economics, Political Science, and Psychology. Under the proposal, such study would not be considered varied enough to qualify for a Concentration, though the student may have taken at least four courses in each field.

The proposal is also vague, especially regarding Foundations Courses. What would a Foundation Course in a Language consist of? Apparently, though all departments would submit 1 or 2 courses to be designated as Foundation Courses only twelve to twenty would be marked so.

Do only twelve courses, when there are twenty-six majors, allow the exposure to the broad fields that the proposal is advocating? Will a foundation course broaden a student's education any more than a 100 level course if the student loses interest in that field and takes no more courses in it?

Many students come to Midd because they want to attend a liberal arts college and are not really sure of what they wish to pursue academically. Students have enough difficulty finding a major field without having to find another non-related field in which to "concentrate."

I believe that the problems that the current proposals seek to solve may be better handled by existing machinery. If the current prerequisite requirements are enforced and A.P. credit and placement is not granted to any but the most highly qualified, students will be forced to gain a broad introduction to topics by way of the 100 level courses that must be taken before more advanced courses.

One of the great strengths of Middlebury is the freedom it offers its students to choose their own direction. As the proposed Foundation Courses and Concentrations challenge this freedom, they must be opposed.

the middlebury campus

Commentary

A suntan beats morals anyday

By NED FARQUHAR

The crowd I hang around with only knows people who visit exotic places over vacations. Everybody's room-mate is going swamp-hopping in the Everglades, or surfing in Baja California, or kayaking on the Nile. We all have to earn money for our mini-vacations here at the Midd during semester. So you see, it's a we-they type situation.

Where do these folks go? And why are they fortunate enough not to spend their vacations painting closets, reading books, or writing reports for antsy professors? Don't they realize that vacations offer great opportunities for career-oriented experience?

One guy at the end of my hall is going to spend his spring break this April chasing the Grateful Dead and Jerry Garcia and Lynnyrd Skynnyrd up and down the East Coast. Apparently he has just bought a car and is going to put a mattress in the back.

Then a certain blond sophomore is planning to go to Florida—but I don't worry too much seeing as he has planned to for at least the last three vacations. It's a problem of "financial endowment" with him, even though he has forgotten that I owe him two bucks.

There are those who simply board an airplane in Burlington after their last unavoidable commitment and head for the sun or the snow. Some parents consider suntanning or schussing an experience which brings the family together. I respond to this statement by declaring that I have never felt closer to the parents and siblings that when we were kicking over trash cans in an alley in the Bronx last Christmas.

It's true, though, that another guy on my hall has to decide which familial domicile to visit this time: Luxembourg, New Jersey (don't stop reading; the choices improve!) Florida, California, or Stowe.

Some people work. Three weeks over Christmas can prove valuable to a volunteer organization and a future career. It's easy to do environmental research for a wildlife organization, or help out at a day-care center when things are especially hectic.

There's no better way to avoid the dangers of daytime television than to occupy oneself with more educational pursuits. A few earn money. Three weeks of eight hours' manual labor daily can reap great profits.

Much planning goes into an escapade like these fantastic ones we hear so much

about. Herewith a description of the developmental stages of a trip to Florida three friends of mine expect to take in April:

Why? "To get a pick-up; why do you think?" This explains the choice of destination.

Where? Fort Lauderdale, in a house owned by one of their mother's friends. The house is modestly equipped with four beds, a private tennis court, a swimming pool, and an elderly grandfather. "No drinking or carousing, mind you," asserts one, not wishing to upset the patron.

How? Well, they plan to give the author of this article a ride to Washington, D.C., where he lives, in exchange for a night's rest on their continuing journey.

The car: a German subcompact, which the owner describes as "diminutive, but cozy and fun. Maybe we can put mattresses in the back and a cooler under the front seat."

And how will they pay for this—gas and all those other expenses? "Well, we'll be well equipped with beer," said one. "That's what life savings are for," stated another, and the last said, "With Traveler's Checks." An easy alternative for folks who don't often spend vacations doing janitorial work in the Pentagon.

Will their parents feel deprived since the kids won't be home? "They couldn't care less," wept one. One declares that her father will be "counting his blessings. He's glad I'm going during tornado season." The third is worried about the parents at home with two daughters and no male guidance.

Of course the return to Middlebury will be depressing. But they will have had a "well-deserved period of leisure." Upsetting, isn't it?

The moment you step off your father's company airplane in Guadaloupe, the moment you wake up with Gulf Stream waters lapping at your feet on a beach of white sand, the moment you sit back and belch after a bucketful of lobster, remember that soon enough the little people will take control. I hate to ruin your vacation, but my back hurts so much after ten hours cracking oysters on the Chesapeake Bay or planting spring corn on a farm in Pennsylvania.

If you want someone to accompany you and provide free social commentary, drop me a line. A suntan beats morals anyday.

the middlebury campus



photo by eileen skudder

Elsas entertained more than 200 students for 3 hours.

Dennis Elsas

There really is a body attached to the voice

By CHARLIE MCCARTHY

Last Thursday, Dennis Elsas, of radio station WNEW-FM in New York City spoke to close to 200 listeners in Munroe Faculty Lounge. Elsas, the Music Director and a disc jockey at his station, dispelled several myths concerning FM D.J.'s.

During his informal talk which lasted nearly three hours, Elsas showed that there really is a body attached to that mysterious voice that floats from a radio, and that this body is that of a warm and friendly individual. Elsas grew up loving radio, and dreamed of becoming a "real disc jockey." According to Elsas, this was, "an interesting dream for a middle-class kid. My mother always used to say, 'Oh, he'll grow out of it.'"

Elsas' mother evidently didn't know how deep his interests in the radio were until he went to Queens College. There was a great interest in a student radio station, but no one was willing to put up any college funds for the venture—so a group of students, including Elsas, put up their own funds and created their own radio station.

The Student Forum at Queens College was not very helpful in locating the station. "They gave us a broom closet in the student lounge," Elsas said. The College did, however, have a Department of Mass Communications, and Elsas was able to apply what he learned there to the radio station.

Elsas graduated in 1968 and then became a teacher to fulfill what he called "a pressing need for teachers and a pressing need for me not to become a member of the armed forces." He taught first and second grade students at Oceanhill-Brownsville School in New York. Oceanhill-Brownsville was the site of a massive teachers' strike in 1968 in New York. Elsas was just another teacher struggling to keep a job, and he found it quite intriguing to be caught up in the middle of the controversy, and to be able to see how the metropolitan media distorted the story from both sides.

Elsas soon found his way to a more peaceful school on Long Island, where he taught mass media to junior and senior high school students. At this same time, he worked at radio station WVOX in New Rochelle, where he began his professional radio career "on New Year's Eve, 1968, playing seven and a half hours of the best of Montavani."

"We were a lower-middle-of-the-road station," Elsas said. He worked at WVOX for seven and a half hours on Saturdays.

Elsas did his first show for WNEW-FM in 1971 as a substitute for disc-jockey Richard Near. His opening words for the show were to be "Richard Near is not here. I'm Dennis Elsas, be here til six." Said Elsas, "That's a simple thing to say, 'Richard Near is not here.' I was practicing in the shower, while driving to

work, walking up the stairs." However, when a "very scared Dennis Elsas" took to the air, he said, "Richard Here is not near..."

Not only did Elsas blow the intro, but as the one o'clock news approached, he introduced it as the two o'clock news. Then, to cap things off, Elsas told of walking out onto the street with a splitting headache after his show, only to find that his car had been hit. "But I didn't care," Elsas said, "because I was a D.J. for WNEW-FM!"

Elsas got a regular show with WNEW in September of 1971, and became music Director in the spring of 1972. He took the job to become more involved in the station, and that's where he stands right now—working five days a week in the record library, cleaning up odds and ends on Saturday, and doing three shows a week (one each on Friday, Saturday and Sunday). Elsas described his job as Music Director as being both interesting and hectic. One of his duties is to listen to all of the new albums that come into the station and determine what type of music they contain. If Elsas doesn't like an album, but thinks it might fit into WNEW's style, he'll go to another D.J. for an opinion. Albums that are accepted are put into circulation, and in an average week, 7-10 albums are added.

Elsas also meets with all of the public relations people who parade in and out of his office, trying to get their own albums onto the airwaves. Elsas said that some of these people can be pretty obnoxious in their delivery, but that the good record-relations people get to know the particular tastes of individual disc jockeys or music directors. They then bring the stations only the types of music that will get on the air. The parties involved are often able to understand the difficulties of their respective industries, he said.

There are fringe benefits to being in Elsas' shoes, and he readily admits this. He does get a chance to meet "the celeb's," or celebrities of society. Elsas has both met and interviewed such recording stars as John Denver, Elton John, Robin Trower, and John Lennon. Lennon walked in while Elsas was on the air, and talked with him on the air for the next two hours, "which were the shortest, most fascinating two hours in all of my life," he said.

After Elsas finished describing his job, the floor was opened to questions. One of the first questions dealt with the current trends in music. "We're stuck now in that oldies trip, and I don't mean the fifties revival. I mean all our favorite singer-song writers doing old material: Linda Ronstadt successfully recreating "Heat Wave," and James Taylor doing "How Sweet It Is," said Elsas. "I don't know if that is a problem. It's a question that all of us must struggle with. What's coming next? Who are the next Beatles going to



School of Nordic Languages

By STAN FIELDS

Just the Facts is known for taking a light-hearted look at campus events. But this week, of necessity, it turns serious. Recent decisions have been made which may have extremely adverse effects for students. Unfortunately, this is not a matter for humor.

The Trustees of the College met here last week. In a closed meeting of the Trustee Curriculum Committee, they decided that Middlebury would expand its foreign language program to include a School of Nordic Languages.

The new school will be established in Reykjavik, Iceland and the projection is for the first students to spend a semester there in 1979. None of this is official yet, and the Campus has been harshly warned not to print any of this information.

The planned school is anticipated to cost \$4.5 million, and a campaign is already getting started to raise some of this money. This comes at a time when the College is sorely in need of a new library and additional professors. We are also experiencing steadily rising tuition costs.

Most of the push for this new program comes from Trustee A.F. Daye '40. Daye has quietly convinced the other Trustees of the need for Nordic Studies. He has pointed to the distinctiveness it would give Middlebury, as well as the growing trade between America and the Nordic countries which is providing a demand for students trained in Nordic languages.

Daye works for the Washington-based law firm of Fitch, Hartford, Campbell and Johnson. A call to this firm revealed that one of Daye's clients is Icelandic Airways. This airline was recently reported in the New York Times to be on the verge of bankruptcy.

As most of you know who read Robison's biography back in September, the President spent two years at the American embassy in Reykjavik in the mid-sixties while working for the State Department. In fact, the connections go much deeper than that.

Sylvia Robison's father is a Texas realtor. Back around 1950, he purchased enormous tracts of land in Iceland and Greenland. Middlebury College is now negotiating to buy some of this land near Reykjavik. It is no wonder the College is trying to get this whole program through with an absolute minimum of publicity.

On his recent trip to Europe last February, Robison's refueling stopover in Iceland was quite a bit longer than expected. It turns out that Robison conferred there with Icelandic officials and impressed upon them the need for secrecy until the entire deal is finalized.

Robison neglected to tell the Icelandic politicians that Middlebury is also negotiating with the English to set up a school at Oxford. With Iceland and Britain engaged in a fierce cold war, the President is afraid that the British will dump us as soon as they find out about the other deal.

Currently, Iceland is experiencing extreme political instability. A military coup appears imminent, aided by American naval personnel stationed at Keflavik. Rumor has it that the Middlebury Nordic Language School may be used as a front to train Icelandic mercenaries.

The Campus interviewed several faculty members who are privy to Daye's proposed school. One history professor said, "We've worked hard for several years to finally get a Chinese Language professorship at Middlebury. Now I've been told that this will have to be eliminated in favor of a Nordic Language chair. We're damned furious, and you can print that!"

The German Department appeared even more upset. "We were notified yesterday," one German professor said, "that our school in Mainz will have to be temporarily closed until the Nordic School gets off the ground. Who gives a damn about Nordic languages?"

And yet the plan moves inexorably forward. That the College is acting out of financial and personal, rather than educational, considerations is clear. Whether the students and faculty can do anything to stop this plan remains to be seen.

The plan becomes official today, April 1st. Quoted A.F. Daye to a Campus reporter, "This is certainly a great day for the College, if people would only stop and put aside their foolish beliefs for a minute and think about it."

be? Well, there ain't gonna be no more Beatles...maybe something will come around to change, but you can't sit around and wait for that change. I think that there's a lot of good music floating around," he said.

Elsas mentioned that WNEW has had some trouble with Disco music. Phone calls are made to the station using racist terms, asking why this type of music is being played. "You gotta understand that some people are gonna love what you play, and others are gonna hate it," he explained. He went on to say that the D.J.'s at his station do play some Disco music, but that they concentrate on playing as wide a variety of music as possible, trying not to focus their attention on any one genre of music. "Music is like ice cream," Elsas said, "I mean it. Some people like strawberry, how can you like butter pecan?? No one will ever understand why you don't like their favorite group!"

Elsas then went on to speak about how shows come out sounding organized. He said that D.J.'s are paid to sound smooth and organized, but most of them go into a show having no idea at all as to where the show will go. Most D.J.'s have an idea about what they'd like to use as an opener—something to set a mood—but only rarely have any idea as to where they may end up. In the middle of a show, an idea may appear that is previously untried, and the show may go rolling down

some unknown course. It is these unplanned diversions that usually turn out the best.

"Believe it or not," Elsas said, "the best things you hear on the radio are probably unplanned. They just sort of happen that way."

In addition to just spinning records, D.J.'s must also speak, and Elsas was asked what it was like to turn on a microphone and know that there could be one million people listening to his words. He said that while he doesn't think about it at the time, there always is a certain thrill, a certain feeling that one gets knowing that your words are being received by untold numbers of people.

One informal rule of radio suggests that you should pretend that you are playing to one particular person. "That has a certain validity to it," Elsas said. "When I get on the air Sunday, twelve to four, I see twelve o'clock Sunday people of New York just getting up, lots of coffee, lots of bagels, lots of New York Times being spread about...and it's these people that I'm playing to. Of course, I can't do my whole show like that. On Saturday afternoon I'm playing to a very mobile audience. They don't have to go to work, they're busy, they may be doing housework, homework...they may be driving around or going shopping—a different type of audience. You're dealing with the mass...you zero in on one person

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Would you let a computer choose your date?

By NED FARQUHAR

Is your faith in computers deep enough for you to allow one to choose your date? Even for one night? Even for a dance organized especially for computer-matched couples?

Bowdoin College in Brunswick, Maine (former haunt of our esteemed president) recently sponsored a dance at which many of the attendees had been matched with their dates by a computer. Although the long-range social effects have not been computed, some of the 800 students who agreed to be matched showed up at the affair and, reportedly, had a great time.

Students filled out a 12-question program which, when fed into the computer, identified them on a compatibility scale with other applicants. According to the Bowdoin Orient, a computer really is capable of finding the most compatible mate for each man and woman. The computer does not judge personal qualities, it merely pairs people off with those who indicated they possessed similar qualities.

Computer dating is possible, but is the collective psyche at Middlebury prepared for such an undertaking?

The students the Campus talked with were not enthusiastic about something so chancy. Skepticism seems dominant. Many of the students said that if they felt a need to meet someone, there must be some better way to do it. They don't want help from

"some mindless heap of metal."

"Jeez," said one freshman woman, biting her nails and wearing mirror sunglasses, "think of all those guys I might see again. I'd much rather have some way of picking people up by my own volition."

The dance organizers at Bowdoin were "amazed" at the astoundingly positive response they got. And a few Middlebury students also responded positively. These few seemed the adventurous type. They were willing to risk their "selves" for an evening with someone new. A computer dating dance, they said, would be a sort of a "fun challenge."

One enthusiast said, "You would have no control over your own destiny, and you might meet someone really different. It's amazing the people here (at Middlebury) you never see." Others reiterated this sentiment. Some said, true, each person has only four hundred classmates, but students here tend not to meet new people after freshman year because of what one termed a "closed" social structure.

By and large, however, the students we talked with seemed satisfied with their present circle of friends and see no need for a potential sacrifice of their social stability—if only one evening. They want no amelioration of their social affairs by means of machine-organized cultural events. They seem to feel the risks are too great. Why should they sacrifice what they have for what they can only conjecture?



the middlebury campus

Computer dating for fun and profit.

photo by john bicoulis

Junior interviews, ...

interviewers what the purpose was behind the first question, "What are your plans for after graduation?" Wonnacott and Guarnaccia had no specific answer, as they had not written the questions. They both supposed it was just a lead-in, to get the student thinking. Sutherland confirmed this.

One junior the Campus talked with offered the explanation that the College simply wanted an idea of where students will go after graduation, to facilitate collecting money from future alumni. It seems this is not the case, however, since the interview question sheets do not include the student's name, but

are stacked up and become anonymous data about the junior class.

Both Guarnaccia and Sutherland said this interview would probably be used as a profile on the junior class. Wonnacott, however, said there will be no published results, and it isn't a survey.

One junior said he had become frustrated trying to explain his grievances to his interviewer. Sutherland was asked about this, and she answered that any student is welcome to come back if he feels he has something more to say.

Both the interviewers and the

juniors the Campus spoke with said they felt the transcript review was a good idea. One junior said that person to person consultation about needed courses was helpful.

The interviewers all said they enjoyed the talks, and Sutherland added that she had learned a lot from the students she has talked with.

The juniors we talked with all said the interview was worthwhile, and three of them said that they had really enjoyed it.

The overall reaction was favorable on both administration and student sides, and everyone thought they were useful.

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Pack lecture, ...

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man can achieve harmony. According to Pack, the theme of his man's unhappiness is all that is left to the artist who fails to reach this recognition or find joy in natural procreation. When a man can choose of himself, however, to accept the finality of one life cycle, despite the obvious necessity of accepting reality, he achieves a certain integrity and more importantly, freedom. This choice, Pack said, is the basis of man's peace of mind.

God in centuries past was the creative model, Pack said. He was recognized as the guide behind all art and the role of the artist was to glorify the divine power. According to Pack, the modern artist does not have this security. Pack describes him as "sick with alienation of the modern world and thus with himself." The modern artist retreats to the world of art where he feeds on unhappiness.

The problem, Pack continued, is that there is an instinct to rebel against our condition, when in happiness we reach its limits and want more. Having reached these boundaries is frustrating, but to project oneself into sorrow and unhappiness is to open up "infinite possibilities where no limits need be confronted," he

said.

Pack, however, encourages the artist to renounce this "greatest of temptations," to place himself in the service of nature, and "to enjoy what our senses engage in, the pleasures of family and love as if it were all the fulfillment we needed." "We must learn again in our time of collective despair to find pleasure in pleasure," Pack said.

The artist who deals in unhappiness serves the devil, according to Pack. He is the "artist of the lie of fantasy." Pack argued that we have made these lies a refuge and that confrontation is needed. "We cannot chase hatred away by satire or outrage. The depiction of life in its essential goodness must be the artist's theme," said Pack. Man may have a brief holiday of escape in art, he said, but let the artist return us to reality with new strength and guidance. "This is the difference between real art and entertainment," he said.

The artist should also provide his audience impetus to will, Pack explained. The author of unhappiness who feels that man is doomed to sorrow will be unhappy, is self-fulfilling, said Pack. This is not freedom, he warns, for it is not willing to will. Pack hopes that the artist will choose to choose and pass this gift to his reader.

The feeling of spontaneity associated with art comes after the work has been created and when all of the choices have

been made, said Pack. These choices, said Pack, are our freedom, reaffirming the reality of one life and renewing the artist as he chooses himself. According to Pack, the artist celebrates his mortality and the experience of choosing art in his power to select.

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In their own words — Students

The Experiment in International Living

It's really an experiment in life

By SUSAN POTTER

PROGRAM FORMAT: The Guatemalan program is longer than most—6 months instead of 4. The first 2 months were spent in Antigua, living with a family and studying Spanish or Cakchiquel (an Indian language) for 7 hours a day, 5 days a week on a one to one basis. Language training is run by the Proyectos Linguisticos and all teachers are natives and speak no English to the students.

Following the language training was a week of traveling with the group. (Experiment programs generally have about 15 students and an academic director.) We traveled to many of the historic and different parts of the country for instance, (Tikal and the coastal areas.)

The next major part of the program was the three month stay with Indian families. Each student is placed with a family in a small rural village. There was no electricity, no running water, and only footpaths in the village. We were scattered, one American to a village. An attempt is made to place the students in villages where no students have been previously.

The final month of the program is free travel and independent study.

THE EMPHASIS— Experiment programs have as their goal a student's ability to acculturate themselves to a foreign culture—to become an active, functioning member of that society. Hence, homestays are not meant to be simply a boarder situation but rather an opportunity for the student to become a son or daughter in the family.

I referred to my homestay family as mother, father, sisters, and brothers. They referred to me as their daughter. Nothing is more exciting or rewarding than to be accepted into a family in this way.

Homestays also can be emotionally draining. It's not easy to go to school 7 hrs. a day and return to a family where you still have to concentrate in order to understand the flow of conversation.

Yet—the homestays really helped me to feel like I belonged, and throughout the

program I always felt I could arrive unannounced and have a good meal and a place to stay.

The Guatemalan program attempts to familiarize the student with the two cultures present in that country—the Ladino (Spanish) and the Indian (Mayan descendants.) The real core of the program is the homestay with the Indian family. The Indians are much more cautious about accepting outsiders and yet once they do, they accept you for life and treat you as their own.

I can't explain the significance of my Indian father calling me "daughter" and saying I will be a history for him to tell his grandchildren—only someone who has lived and suffered with the Indians and come to know what such a simple statement means.

They will never forget me, and I will never forget them. During the Indian homestay I was expected to do everything they did—work in the fields, make tortillas, carry water on my head, go to market. They even gave me a gift of their clothing so I really felt Indian.

Although homestays are not academically oriented, they are education in the fullest sense of the word. I learned more about myself and the way people live than I have ever learned before. Every minute of every day was an intense learning experience—there was

Goldsmiths College

Hitch-hiking interesting

By MELISSA LOVELL

Goldsmiths College is located in New Cross—SE London—not one of the finer sections of the city but still only 15-20 min. by train from central London. The college set-up is an amazingly compact group of about four major buildings with halls of residence scattered within about a 3-mile radius.

Despite its apparent smallness, Goldsmiths offers a variety of courses which are worth seeking out, even if not listed in the catalogue. Conceivably, one could choose among classes of students

always something new to discover or do, even in everyday activities.

THE ACADEMICS: The experiment does encourage all participants to work on an independent study project while in Guatemala. Dr. Behrhorst in Chimaltenango who helps coordinate the program wanted us to help the Indians—but this is a very difficult thing to do in only 3 months. I was researching my thesis—and I found it both a mental and physical strain to have to be academic (scholarly) when it took all my concentration just to live. This is perhaps the only flaw in the program.

Other academic activities include the Language study and cultural seminars given during the first part of the program by various people. We had native professors, visiting anthropologists, AID officials, and various other people lecture on many different aspects of Guatemala.

The program is intense—more so than going on a program where you live in a dormitory with other Americans and attend classes. The program demands high commitment from its participants—its success or failure depends to a large extent on the amount the individual is willing to give. It really is an Experiment in life—and is accompanied by all the joys and sorrows, pains, and glorious moments that are a part of all living.

working for teachers' regular or post graduate degrees or even among some of the adult educational courses at night. The workload of courses varies tremendously—class time can range from meeting one hour a week to six hours a day.

Over all, I found my courses less demanding than Middlebury's in a formal sense—enormous reading lists were supplied, the papers were there to write, but class participation was not stressed nor were periodic exams. Professors were concerned over individual progress however, and very helpful with independent work.

Our group, being the first group of Americans at Goldsmiths', was disappointed to find that many of the classes advertised were exclusively for Americans: however, eventually new places were opened in existing classes. Meeting people was probably easiest within the dorm, as breakfast and dinner were eaten there.

My dorm happened to be all girls, had mostly single rooms, and was far more regulated than a Middlebury dorm (keys to enter, dinner bells, and usually quiet by 11:00PM.) Social activity for the British students often focused, around but not confined, to clubs or societies, weekly "discos," the college bar, or local pubs.

But the Goldsmiths' program is so small a part of being there. London is packed full of things to see and do—although a huge city, it is broken up into sections of distinctly different flavors. And when one is tired of the city surrounding, it is comforting to know that there are so many fascinating places within fairly easy reach.

And with the British transportation system, there are probably sixteen ways to get there. Hitch-hiking with someone might prove to be the most interesting way—relatively speaking it is very safe and a great way to get to know some of the British people, something that may prove to be a continual challenge, but the result a reason in itself for making the effort.

An increasing number of Middlebury students, mostly Juniors and Seniors are on leaves of absence each semester to pursue some form of education whether language, social or business, in foreign countries.

Last fall over forty students received the College's approval to attend programs abroad other than those sponsored by Middlebury.

The biggest problem often facing those who want to go abroad is choice of a good program. There are myriad foreign study opportunities now offered. Middlebury students who went abroad last fall participated in 24 different programs. For those planning to make the big investment in a foreign program in the future, a list of those 24 students is provided. It could be beneficial to draw on

EURO

CIEE

No he

By LYNN SCHORK

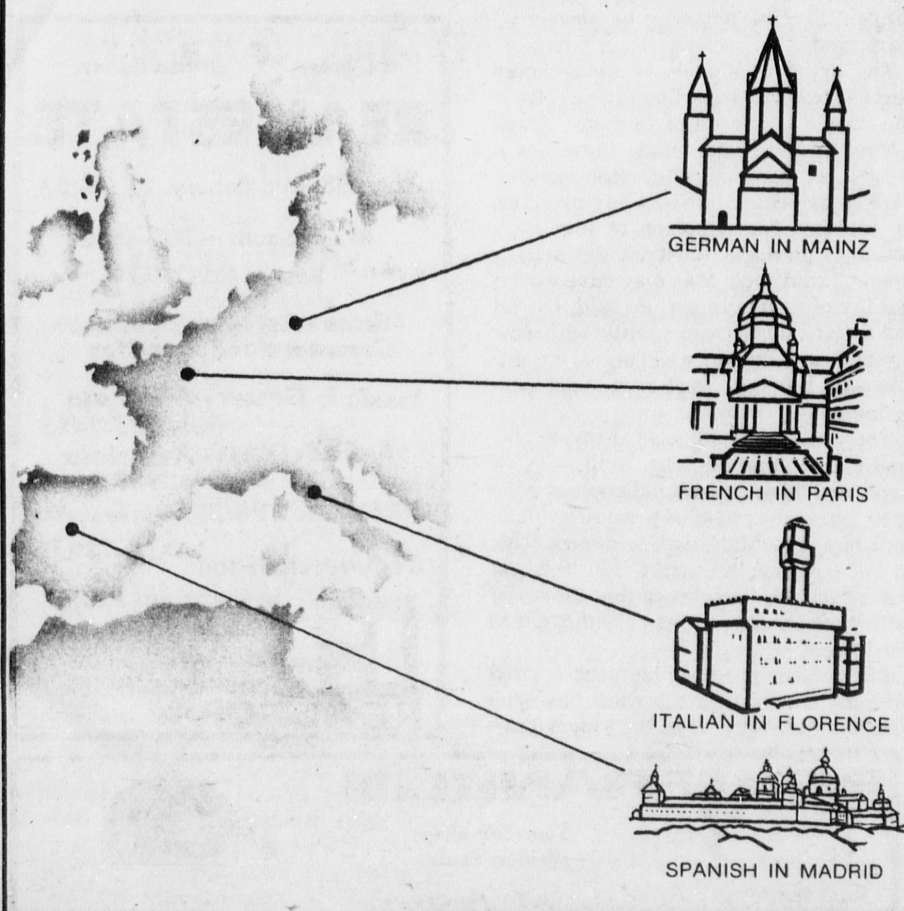
Although Seville is one of Spain's largest cities the atmosphere and attitude of the people is that of a small town. The Director of the program was very helpful on finding accommodations and helping with independent projects.

He found a "family" for me to live with, a very nice old spinster with an immaculate apartment. I later moved out and shared an apartment with three American girls. There was no heat, a water shortage and practically no furniture but we had a great time. It actually cost less than the money allotted each month by the program for living expenses.

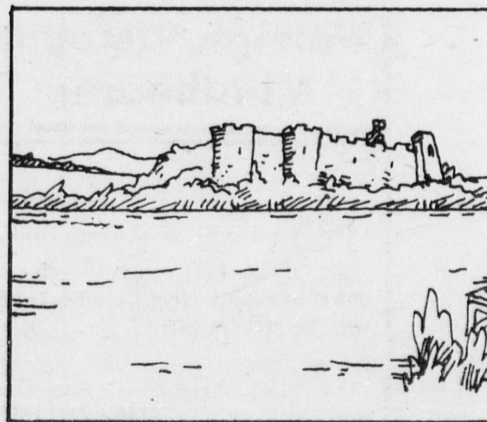
On the CIEE program I was enrolled directly in classes in the University. Our apartment was always full of Spanish friends, friends we had met at the hundreds of bars in Seville, not in classes. We also had very friendly neighbors. I remember one week we lived on nothing but fresh fish given to us by the Senora next door and Valencia oranges.

Academically, the problem was not finding time to attend classes but finding professors who did. In Spain the professor does not feel any responsibility toward

Middleburies overseas



EXPLO



Dylan Thomas's Boathouse and L

share experiences abroad

Columbia University

Our 'Madam' treated us like her own

By DEBORAH GOPPERT

I spent the first three days in Paris with other students at a low cost hotel in the Quartier Latin until I found a room with a family. Mlle. Tchistaganov is the manager of Reid Hall, headquarters for the Middlebury, Wesleyan, Hamilton, Smith and Columbia programs.

She offers suggestions and addresses for students to find accommodations but it is up to the student to choose and make all the financial arrangements. This was an advantage, since I know many unhappy students who were entirely dependent on their programs to place them and pay the rent and therefore were "stuck" with unsatisfactory housing.

I lived with a French family and shared a smaller-than-Battel-size room with another Middlebury student, Karen Stolley. We were in a nice section of Paris only a few blocks from the Arc de Triomphe and Champs-Elysees, but a 45 minute Metro or bus ride away from classes.

Our "Madam" treated us like her own daughters "mes enfants" and always gave the maximum in food, baths every day if we wanted (which is a treat in France each bath costs 15 75¢ and is limited to two per week) and not only

invited us to her parties but gave dinner parties for us.

It was through Madam we improved our French (speaking it always at home), made what contact we did with "inside" French life and got lessons on French etiquette, customs and culture. She is a fascinating woman, of the old aristocracy and a Spaniard who left Madrid in the midst of the civil war.

It was customary to spend two hours over a late 9:00 p.m. dinner, drinking wine and debating with Madam or listening to her philosophies on everything from black lace underwear to the German occupation.

Academics: I took five courses and only recently received notice I would have to pay \$100 extra to receive credit for the extra course. Even with five courses the workload was not oppressive. Because the French universities do not begin until November, all classes in the fall were taught at Reid Hall by both Columbia and French professors they brought in.

Grades depend in most cases on a final paper submitted in December. Most people travel weekends then do four papers in the last two weeks.

I chose Paris because as an English major, I only wanted to spend one sem-

ster in France, absorbing the most in the shortest time. I loved being able to go to museums, the ballet, opera, browsing through libraries and people watching in the sidewalk cafes any day of the week.

If I had had more time I would have enrolled directly in French classes in one of the more rural areas of France and just visited Paris. Almost everyone speaks English in the city and they are too rushed, in many cases, to talk.

To establish close bonds with any French people in a semester, even taking classes with them, is an almost futile



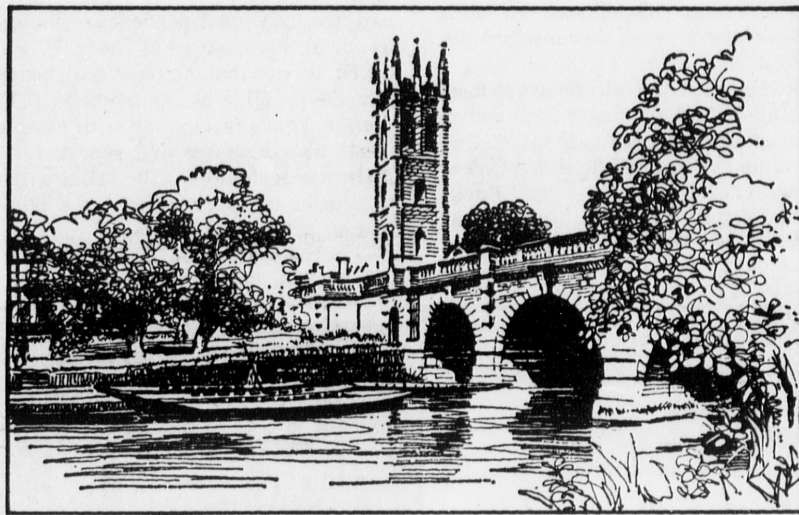
process. I took an "expert" French cooking class to improve social contact and it was full of Americans.

Paris students must rush from school to school to class and are too busy for making friends. The best thing I did was to live with a family, although it was a mental strain at first to have to make conversation all the time in French. I felt completely integrated into the family.

Those Americans who had apartments together stuck together and complained they were not improving their French nor finding any sort of mental challenge.

We had a week vacation in October and I went to Germany to the Oktoberfest. I also had weekends to explore the Loire valley, Chartres, Versailles, and the surrounding cathedrals.

The program offered three field trips and two plays. Usually the activities Karen and I undertook alone were more fruitful experiences. Don't judge a program by the number of outside activities it offers since one can always find things to do and places to go.



Magdalen Bridge, Oxford

Colgate University

I wanted something exotic

By AMY ROSMARIN

Living accommodations: For the first few weeks of the program I stayed in a middle class Indian hotel. Independently some friends and I went to a real estate broker and finally rented the upstairs of an Indian family's house. It was a big, old house with terraces located two blocks from both Bay of Bengal and the largest temple in the state.

We became very close to the family downstairs who had two children, 9 and 11 years old. I often ate with the family and accompanied them on errands and visits. The wife was very helpful with everything from finding a servant to selecting appropriate presents.

Studies: I studied a South Indian Classical dance style called Bharata Natyam with the most famous dancer of this dance style. She is more well known than for example Nureyev is to ballet. Colgate University made the class arrangements for me. Dance class lasted five hours a day. Because dance is a highly religious form, I also learned much about their religion.

Madras is the center for classical music and dance so there were numerous concerts and performances. I attended about 2-3 per week. Colgate would also arrange music lessons on vina, m-

dangam (a drum) and flute for students.



My dance teacher was arranging an opera. In India that means a singer narrates in song while dancers dance the song. Thus, I was unable to travel a lot because I performed in the opera and had to stay in Madras for rehearsals. This was aggravating for a while but then I got to

know the city of Madras very well and felt completely at ease there. I did travel to South India, Ceylon and Delhi when the opera was on tour.

WHY India? I wanted to study in India because I wanted to live in an Eastern country since I plan to work in the East after graduation. I also wanted something exotic and since I've always been interested in art, dance and music I chose this program.

One of the most important experiences of my trip was that I got to be very close to many Indians. It was like I was living there, not separate from the Indian community and going to school.



their experience before making the decision.

The experiences gained or suffered by these students are widely varied. A surprising number of students had reasons for studying abroad totally unrelated to their College majors. Thus, they chose programs outside or peripherally related to their fields. They were still able to return to Middlebury and complete their majors with in the normal four years. F

Following are some brief reflections on the experiences, disadvantageous and advantageous, of living abroad on a foreign program as told by some students who have just returned from them. Here, in their own words are their insights into the things program, publicity catalogues d haven't mentioned:

HOPE

eat, no water

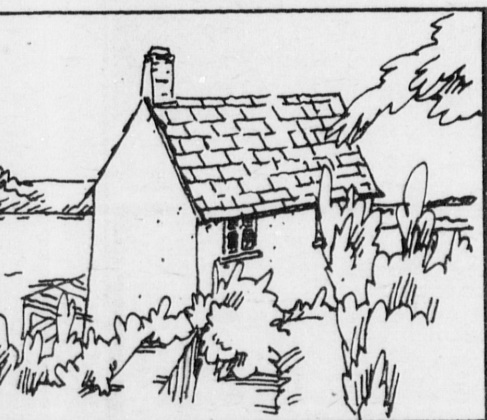
the student in presenting the material but rather feels the student is responsible to the professor for learning the material with or without his guidance. Other reasons, I believe, professors did not show up for classes are rooted in the University hierarchy of salary and position.

The more powerful the professor, the less he feels responsible to the student to offer a reason to miss class to attend a lecture he considers more interesting than class.

I made plenty of time to explore all Southern Spain, Morocco, Portugal, and Madrid. Two of us usually hitch-hiked every weekend. When they conveniently let Franco die, it gave me an extra week and a half vacation to go to Madrid for the funeral and coronation.

I highly recommend the Seville program because of the independence it offers students to try to totally immerse themselves in the Spanish life style. This was important to me because as a Spanish major I am more interested in speaking Spanish like my native language than in the academic literary aspects a program might offer.

RATION



and Laugharne Castle, Laugharne

Abernethy lecture

Resident poet Pack says
'Happiness is anonymous'

By CAROL HUBREGSON

When asked why he left Paradise, Satan replied, "Because I wanted to become an author." Chairman of the English Department and "resident poet" of Middlebury Robert Pack offered this old story to his audience as the epigraph for his lecture, "Art and Unhappiness."

"Happiness is anonymous," Pack began. Only in unhappiness does individuality emerge. Happiness does not promote self-introspection, so writers turn to suffering for true meaning. Pack suggested that the phrase "I suffer, therefore I am," is the artist's version of the Descartes dialectic. This obsession with themes of unhappiness provoked Pack to question whether art has some inner quality which will not allow the selection of the theme of happiness. Is the fundamental material of all literary art the "devil's domain?"

Pack argued that man is attached to his afflictions and unhappiness. He said that themes of unhappiness are more exciting. But even beyond this, each of us can recognize a perverse pleasure in discussing our troubles or the failures of others; these are Pack's "universal principles of malicious joy in which the author revels."

This attachment to unhappiness has led to a "logic of perverse pride which worships pain," said Pack. Themes of hatred, anger, murder, rape, violence are the products of this "adulation of pain" and art is its temple. Pack would like to see "spectacles of kindness" become "as compelling as spectacles of pain" which seem to dominate today's fields of entertainment and art.

Another theme addressed by Pack was the relationship of art and order in the universe. One can argue that all art is affirmative as a creation of order.

Determining art as good or bad consequently is dependent on the extent of the order created. Fundamental to this belief is acceptance of human life as chaos. But art's joyousness and ability to make order "transforms social cruelty and chaos," said Pack. By doing this art may lose touch with the evil it is supposed to discuss, but "the idea of goodness as attainable in daily life is needed," he added.

Pack warned against the use of art as escape. "If it can only be happy when real life is very sad, it is only an escape which can not help guide us in our lives," he said. However he said that the theme of evil "can be treated without sensationalism and replace our increasing need for sensational shocks."

Pack also examined the possible effects of a relationship between art as order and unhappiness. "Wishes for omnipotence and immortality are primal forces in the human imagination," he said. According to Pack, everyone wants to have power to control, to find immortality, and ultimately, to exist beyond the bounds of nature: "All of our instincts are galvanized towards this fantasy...to be father of one's self to use Freud's expression," said Pack. For him, however, "This is failure."

Pack encouraged mankind and the artist to return to our lives and the limits of our bodies. He warned the artist against creating unhappiness out of a world we don't want because of its sorrows and problems.

Pack suggested that all the artist does in creating hatred and anger is to add to the hatred and anger already there. One must continually remind himself, "Art is the creation of dead things," said Pack. When the artist convinces himself that through art he can control power by the



Robert Pack pauses outside Dana with his wife, Patty.

Photo by Kim Reiland

creation of order and achieve immortality," his heart grows cold, brutal from fantasies."

To view a work of art as a kind of immortality is, according to Pack, merely "a pathetic rebellion against the inexorable facts of mortality and decay." The effects of this delusion can only be negative, exacerbating the artist's feelings of violence, and revitalizing the themes of anger, hatred, and unhappiness in his work, said Pack.

"Where is the art that can proclaim our love?" and where is the something that can "free us from dependence on violence as our primary source of energy?" Pack asked. He said that the artist may become a model for all of us. He pointed out that despite Yeats' fascination with violence, Yeats also describes and yearns for an intense peacefulness. "The artist without this vision of peace suffers as a human and an artist," said Pack.

The challenge facing the artist then is to

realize the "quiet intensity of life at peace with itself," said Pack. "This peace is achieved only through man's acceptance of his limits, his death, and mortality. These realities are unendurable for man, mitigated only by the survival of his children. When the artist hangs on to his illusion of immortality and fails to outgrow his wish for omnipotence the world is adverse and nature is his enemy. "His inescapable theme must be unhappiness," Pack said.

"The sexual coming together of man and woman is the only way to create life," said Pack. Let the artist use this natural begatting as his model, yet realize at the same time that he can never hope to do what it does. Unencumbered by any fantasy of omnipotence, Pack said, the artist feels humility and his work can then be in the service of art and nature.

Through this renunciation of fantasies and acceptance of limits, Pack said that

continued on p. 7



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'Slippery Sam' Emilio is big talker

By CATHY VON KLEMPERER

"You've probably seen him if you've been to Sam's Pawn Shop, Emilio's Delicatessen, or Sam's Barber Shop. He's sort of fat and has a cigarette slobbering out of his mouth. He's also got beady eyes—when you look at him you know that he's smart and shrewd," said Carlo Lucchesi ('78), a friend of his.

"Slippery Sam," alias Sam Emilio, is a talented business man: He's shrewd, enterprising, affable, a gambler, a bargainer, and an Italian.

"Slippery Sam The Land Baron" might be a more accurate nickname for Sam Emilio. Emilio began accumulating businesses in about 1930, at the age of 16, when he bought Sam's Barber Shop on Main St., which he still owns. In the course of buying and selling real estate, he founded so many businesses that at one time he was, "the second highest tax payer in Middlebury outside from the college."

This is quite probable in that "Slip," as he likes to call himself, owned seven stores at one time, which were all on Main

from store to store so that I could keep track of all the accounts. I could be in 7 places at once," said Emilio.

Among other businesses which Emilio has owned are the Rustique, formerly called The Gate Way, and a restaurant in Danya, Florida where he spent several of the winter months for many years.

Emilio now owns Sam's Pawn Shop and Sam's Barber Shop, and works in Emilio's Delicatessen which was founded by his son Anthony Emilio 4 years ago. He considers himself "90% retired."

Last year he opened the pawn shop, which is in back of the barber shop. "I had to do something else to fill up my time. It's just another thing to do. I don't care to make any money on it. It's just something to play with," he said.

Although Emilio has sold most of his businesses, he has hardly retired from the public eye. If you go into any of the aforementioned stores, you will not fail to notice him.

Slip is a "big talker." "That's what makes me such a good business man. I've got a lot of nerve and I love to gamble. When people come in here, I sometimes start bargaining with them—I kind of mumble and start talking really fast so that I am one step ahead of the guy so that he'll take the bargain," said Slip.

Slip said that although he never lets anyone buy anything for more than the sales price, he can talk a customer into buying more than he had anticipated to buy before he walked into the store.

"Someone will come in and will want to buy a 15 cent soda. I'll tell him that he can buy two sodas for 30 cents, three for 45, and 4 for 60. I'll talk so fast, that the guy won't have time to think, and before he knows it he thinks that he's got a great deal because he got 4 sodas for 60 cents," said Slip.

Still, according to Lucchesi, "he never tries to push anything off on you. He gives you all those fast figures, but you can tell that he's just trying to have a good time."

While Slip admits that he loves to bargain like this, he says that he never lets anyone walk away angry after a bargain. "I'd rather give them the money or give it to them free that have them walk out of Emilio's mad. I just fanagle for fun," he said.

Slip sometimes tells his customers that if they buy an extra large amount of a certain good, he'll give them a discount on the price of each unit of the good. "He once offered Jim Labe (a college student) and I a box of 18 beer nuts for \$1.75 when we went in to buy some nuts. He said that we'd have to pay 3 or 4 dollars if we bought a box of nuts that big from the Lyon's Place—he said that we'd even have to pay more for the nuts if we bought them wholesale. He gave us a really good



the middlebury campus

photo by peter culman

He's shrewd, enterprising, affable, a gambler, and Italian.

deal," said John Sandman ('78).

If something has been sitting in the store for a while, Slip will sell it at a discount. "One day I went in looking for pigs' knuckles and Slip tried to sell me a whole case of fried pork rinds which had been sitting around the store—he tried to sell them at a price of 10 cents a bag when the retail price was 15 cents a bag," said Dan Mette, '78.

According to Lucchesi, Slip has such a great time bargaining with people that he gets carried away and tries to sell things

candy bars. I used to go to the First National Chain Store to get them 3 for a dollar and then I sold them for 5 cents apiece. I also sold food and candy to the workers who were building Porter Hospital," Slip said.

"I also shined shoes in the stairway between Calvi's and Rexall's from the ages of 8 to 16. By the time I was about 10 I had \$400, and 50 years ago \$400 was like \$3000 or \$4000," he said.

Having been told by his school teacher

*Why buy a six? That's just a taste!
Have a good time; buy a whole case!!*

which aren't even on the shelf—like the female employees in the store. "He makes a big joke out of it, it's fun," said Lucchesi.

Slip said that he had the business instinct ever since he can remember.

Born in Middlebury, son of the founder of Emilio Building Supply and Co., Slip began his career when he was 8 years old. "I had a horse cart and went up to the college dorms to sell candy, popcorn, ice cream and peanuts to the students. The only place open then was Calvi's and the kids couldn't go there at night. The kids were tickled to death that I brought them

that he "wouldn't amount to anything" and that he "would be lucky to get a job on the railroad with a shovel," he decided to become a barber at the advice of his father.

"My dad always wanted to learn a trade so I used the money earned from selling food and shining shoes to pay for the trade school. I was 15 years old when I went there," he said.

A year later, Slip returned to Middlebury to build his commercial empire. "My teacher was all wrong. She never expected that when I grew up, I would be buying a house from her," he said.



photo by peter culman

'Slip' once owned most of Main street.

St. in Middlebury. "I owned a restaurant called the Barracuda, the barber shop, a clothing store, a pool room, a used furniture store, a meat market and the Mobile Station. I had speakers rung up

Corrigan addresses the plight of the arts today

By JOHN RATHMAN

Arts today are a burgeoning facet of education. While overall enrollment in liberal arts institutions is holding level, there is an increased student interest and enrollment in the arts—the Theatre Department at Middlebury has just been created as a separate major, dance included in the academic curriculum, and writing majors in the English departments are still increasing. But there is little satisfaction among faculty and students alike as to the role of the creative arts on campus, and, in this time of reduced expenditures, the arts are the first to be deprived of necessary funding.

Robert Corrigan, a nationally renowned innovator in education and educational uses of the arts, addressed himself to the plight of arts today. Prof. Corrigan was the founder of California Institute of the Arts, first editor of the *Tulane Drama Review*, and currently is the dean of the school of fine arts at the U. of Wisconsin.

This is a confused time on campus—the inherited methods of education, so long traditional, are found to be less and less satisfactory, and slowly are breaking down. Expanding new commitments, really concessions to the radical temper of the late sixties, is proving to be phony and ineffectual. A drive for jobs and security has replaced the search for self.

"I do not despair of this condition," Dr. Corrigan began his main point after the traditional exchanging of flatteries, and a brief historical recap. We are in "one of the most hopeful times in the past 30 years," with a chance to fulfill the dreams of the sixties. The self-exploration of that time is for Corrigan the responsibility of not only the student, but also the institution. Some 50% of all graduates end up working in some facet of education, continuing to help others achieve what they have already learned. For the rest, there is little relationship between what we studied in college and what we do

later; only the development of potential and personality perfected in the university prepares us for the careers that await us.

The times spent in a university is essentially leisure time, the embryonic stage of final maturity. Corrigan noted that "leisure is the realm of the imagination," and that the arts curriculum offered in the ideal university ought to stretch the limit of our imaginations. The combination of science and philosophy and art occurs on the student's imagination to create some new expression of himself—and that it is this expression that is the end result of a "liberal education."

In this society, at least, a person's sense of worth is reflected in his pride in his work. The new society, promulgated by the sixties, attempts to install in each person a "sense of humanness," which is to be enjoyed by each person. So then, the arts are "real work, and inspiration

comes from the work of the brain," moreover, they are an assertion of personality and personal knowledge and achievement. This is, claims Corrigan, appealing to today's students, who are mistrustful of the more personal arts. "You've got to be able to execute" in replacing labor for others as the societal ideal.

Arts are not to prepare a "living," but to make people more human to enjoy that living. So, then, students are turning to the arts: discovering themselves "in a new form, and by discovering this self-discovery, makes life more meaningful." The arts more than any other facet of the institution, tells us what is to be respectable. Corrigan sees a return to the arts as education, rather than the continuance of a fad.

To complete one's education, the fine arts will develop these faculties of mind and imagination that enable one to cope with the "vagaries of life."

Letters...

continued from p. 4

objections. First, I do not believe the "freedom of choice" maxim of the late 60's is working out as well as could be expected. When some people hesitated to in any way define liberal education here, or at least to say what it is not, others disappeared into the Science Center never to be seen again. Middlebury can thus become, in many aspects, a technical school—something which, a courageous administrator once told me, it is not supposed to be.

The 10% figure quoted last week of students who do not "venture" out of their home divisions did not console me—it appalled me. I think that this is evidence of the need for guidelines and of abuses of the "right to choose," rather than evidence of the success of the current "laissez-faire" system in ensuring distribution.

My second point is that it seems to me a liberal arts education should encompass exactly what the Educational Council has proposed—depth and breadth. The Campus apparently approves of breadth, but I go further as I believe depth in more than one area should also be a prerequisite for a Middlebury degree. Depth tends to make sense out of what otherwise might just be a hodge-podge mass of irrelevant course material. I think in this regard we could rid ourselves of the cacophony of "distribution requirements" and institute a new euphemism—"quality assurances."

Finally, I agree that this proposal might decrease applications here, but I don't understand why this should interfere with internal matters, such as the College's deciding to improve the quality of its education. If we are so concerned with the absurd statistic of the correlation between requirements and numbers of applications, then I suggest we set up a commission to study "requirement elasticity of demand" for Middlebury. That way, if dropping all requirements would raise application numbers, we could base all our policy decisions on that. In such a manner, Middlebury could become the most popular college of all time.

It is hard to be objective about distribution requirements. But I suggest that we look at the great amount of freedom of choice that would remain after the institution of these loose guidelines, and that we encourage Middlebury to set its educational policy based on quality considerations only. I believe our reputation as a college with a high caliber education would thereby afford us a leadership role in shifting the "pendulum" back to the center.

Chris Ryer ('76)

Concern for the integrity of our arguments

To the Editor:

Though I disagree with Mr. Carolla most of the time, I found his call for a greater (and hopefully improved) exchange of views via the Campus and WRMC most refreshing. I believe Mr. Carolla's position to be well-taken and one well worth the serious consideration of those interested in an exchange of views.

A good number of students at this College describe themselves as being somewhat left-of-center. This number is much larger than the body of students who label themselves as moderates or conservatives. The necessity for an expression of the majority view is clear, and should proceed along as many avenues as is possible. This expression, however, should not come at the expense of the views of us who number in the minority.

There are two related but different obstacles which prevent the full exchange of views between the majority and minorities at this College. By far, the latter obstacle is more formidable than is the former. The first concerns itself with the simple fact that conservatives and moderates are greatly outnumbered at this College. This produces a sort of intimidation which severely limits the

extent to which minority opinions can conflict with those of the majority.

The second barrier is that of self-righteousness. The use of an example will assist me in making my point. Many students struck their self-righteous pose of "how can you say that?" to the article written by Jim Labe and Bill Badia regarding the West and the development of the Third World. At least one student went so far as to suggest to one of the authors that he should never have come to Middlebury. This sort of emotional overreaction presents an incredibly formidable hurdle for someone of the opposite persuasion to overcome. Its connection to an inadequate exchange between the minority and majority should be obvious.

Criticism supercharged with emotional overtones is also capable of destroying all possible vestiges of intelligent debate. What was once an interesting exchange soon degenerates into a battle in which the combatants use not their brains but any and all derogatory titles which come to mind. The net result is that nothing receives adequate attention...the authors are too busy calling each other names to do anything else.

It was my impression that a newspaper commentary or letter to the editor was composed with a consideration for care. Perhaps we should do the same and exercise some concern for the integrity of our arguments and, ultimately, of our newspaper.

Michael Blount ('77)

Editor's Note: Blount's first paragraph refers to a commentary by the Campus News Editor, recently broadcast over WRMC-FM.

Correction

To the Editor:

Bob Carolla's article on Foundations Course reported that each department will be required to offer "at least two foundations courses." Actually, each department would submit no more than two foundations courses, and 12 to 20 of the courses submitted would be approved as foundations courses.

Aaron Abend

Misplaced and naive objections

To the Editor:

I found Michael Marker's objections to Seth Steinzor and his failure to present the presidential primaries and candidates as "objective evaluations" both misplaced and naive.

Anyone reading past the first lines of Steinzor's article must immediately perceive that Steinzor makes no pretenses to objectivity—the article cannot deceive the public into belief at an objective level because that is not the intent of the writer to begin with.

This is a small college campus. Objective news reporting is not only largely unnecessary, but boring. We all know what goes on and a little intelligent cynicism is at least more humorous (if not more valid) than objective reporting.

Furthermore, I do hope that Mr. Marker's primary source of information on the presidential candidates and primaries is not the Middlebury Campus. To maintain strict journalistic objectivity in a newspaper such as the Campus would serve little purpose but to feed a ritualistic impulse which I would hope has not yet filtered down to college students.

Rather, I would direct Mr. Marker to the powerful and widely influential newsweeklies such as Time and Newsweek which, unlike Mr. Steinzor, do not have the decency to blatantly present their less-than-objective evaluations as exactly that. A reading of Time's coverage of Patty Hearst and Nixon's recent trip to China will arouse a more just sense of crimes perpetrated on the public by what claims to be objective journalism than do Mr. Steinzor's Thompsonesque reporting.

Blatant non-objectivity such as Mr. Steinzor's hurts no one, for it declares

Balancers or blows,...

continued from p. 5

focus. They need not be in a single department, but should be "unified by a general principal," (e.g. Asian Studies).

An option to a regular concentration is the extended major, which combines a language "requirement" (requiring competence rather than a certain number of courses) with a non-language major. The extended major would include a study of one's non-language major subject in a foreign country.

Concentrations do not restrict a student's right to structure his own education. The single stipulation of a concentration is that it be outside one's major division. The 16 courses which are not in one's major and which are not in one's concentration are totally unregulated.

The proposal does not decide what students should or should not take. The students responsibility for his own education is not replaced by the foundations proposal. Many students already meet the requirements of the proposal; making these requirements official means they can be listed on the student's transcript.

Giving students a structure does not imply that students are not capable of choosing what is right for them. On the contrary, this proposal has been designed by faculty and students as a framework within which students can develop their own programs.

Altogether, the Educational Council proposal should be a valuable feature to Middlebury's curriculum. Rather than discouraging prospective students, a program such as the one proposed would be a desirable one for students who wish freedom of choice within a flexible structure: the two ideas are in fact quite compatible.

itself. The more subtle manipulation of events presented in the national news media is perhaps a more appropriate target for Mr. Marker's virtuous spleen.

Ann Mellow ('77)

Mickey Mouse journalism

To the Editor:

I am sorely disappointed in the Mickey Mouse journalism that was so evident in your article on the Deanery. I am one of the "unfortunate freshmen" who live in the Deanery, but I did not realize that I was unfortunate until last week's issue of the Campus. I had thought that I was happy here.

I find it hard to believe that you wasted two whole paragraphs on our personal habits. It is true that two of us meditate, and that we rarely make it to breakfast. Would your readers be interested in the fact that many of us enjoy orange juice in the morning, two of us can't stand roast pork, and one guy even listens to the "Four Tops" once in a while?

Investigative Woman Reporter Sara Chase not only deemed it necessary to include my deeply profound philosophy on drinking, she misquoted me (my grammar is a lot gooder than that). There is a civil war in Angola, the Israelis are about to be pushed into the Mediterranean, and the British government is falling to pieces. Who cares whether we prefer the SDU's to Proctor? I don't, and I live here.

And for the record, I do enjoy "messing up my mind" occasionally.

David E. Spiro ('79)

Muirhead memories

To the Editor:

Sunday evening, and here I am sitting down before a nice fire to sip some fine Scotch and enjoy an evening of reading at home. Fire out, might as well relight it now, into the paper supply near the door, scraps and old rubbish, and what do I come up with but the Middlebury 175th Anniversary Reporter.

Sure, it'll burn, a little hard to light, but that kind of stuff gives a good fire if you can get enough heat to it from underneath.

I'm feeling genial, thumb through a bit, might find some old names you remembered, who knows, I've passed a centerfold, nothing interesting, thumbing on a dozen pages, funny, they're unnumbered.

Well, what's number if you're over ten million dollars to the good, let them just do their addition where it counts.

And all of a sudden, there it is, pictured strong as life, with the caption: "Lively studio-arts program at Middlebury will benefit from endowed chair, the Christian A. Johnson Professorship of Studio Art." And there in the picture is Bruce Muirhead, gesticulating and talking just as always, his hand raised and his finger pointing down adamantly.

Bruce Muirhead! Muirhead who taught

with us for some years, excellent teacher, fine artist, brilliant conversationalist in the weird mode, a powerful Assistant Professor in this same Studio Art Program, until they gave him the axe.

(Not for real of course, he's now a tenured member of the art Department at Kirkland College; as usual, our loss, somebody else's gain...)

But I have to ask myself again as I drain the Chivas, what in the name of decency is Bruce doing in this brochure, how can you use old, fired, worn out snakeskin faculty members as copy in a souped up bulletin aimed at glorifying Christian A. Johnson's millions (that is, the millions he gave us).

Doesn't somebody who remembers Bruce and the trouble he went through feel a little sick seeing that tired, talent ridden face here? Business is business, and citing the dead for the benefit of the living has always been a favorite academic sport.

But retouching photographs, tempering with the very emulsion of authenticity, that is another matter. After looking at Muirhead's effigy long and carefully, I began to see signs of the cleverness of a superior if unscrupulous photographic technician.

They actually cut Bruce's hand off at the wrist, you see there right before it turns down, and that's the way they wanted it to seem. But knowing the man, knowing the emotions and knowing the history of the situation, let us try to reconstruct the photographic original. The finger was extended and the hand was pointing up.

Bill Harris
Assoc. Prof. of Classics

Swim, ...

continued from p. 2

two outstanding acts.

The title act, "Swimmin' in the Rain," while appealing, relied too heavily on the catchiness of the music (my favorite), and on their umbrellas rather than the swimmers' ability which was demonstrated in other acts.

Here, the amount of swimming ability, coordination and practice necessary for good synchronized swimmers should be noted. The entire cast spent a lot of time and effort in putting the show together. But, human beings are not built for efficient or even graceful movements in water, so there were some problems. Trying to swim quickly, in unison, without splashing, and often while holding your breath for long periods is difficult enough, but adding the impediment of having arms or legs out of the water makes me wonder how anyone can look graceful in water ballet. (Try a ballet leg the next time you visit Brown Pool.)

Considering all such difficulties, it's easy to see why slight differences in ability, or even strength, could cause the synchronization to be off. And the cast did include members of varying ability.

The Master of Ceremonies, Jon Shadd, was easy to hear, no mean feat in Brown.

The River Niger

Powerful and enthralling

By JOHN MacKENNA

I have just come away from the most powerful, enthralling play I've seen at Middlebury this year. As the *River Niger* ended, and the lights came up for the curtain call, the audience leaped out of its seat to give the cast a tremendous, seemingly endless ovation.

The production had its weak points, but as a whole was both involving and enjoyable. Despite the exceptional length—three hours—the play never seemed to drag. The success of the performance was entirely due to excellent script and unified, energetic acting.

Bruce Evans gave the best acting performance of the year as Jeff Williams, a frustrated black in his early twenties, burdened by his father's high expectations. Playing the part with flawless concentration throughout, he was particularly effective in scene where he lost his temper, first at his old gang, then at his family. His "Let go of my big toe!" speech was the most powerful moment of the play.

Joel Trotter, as Jeff's wino—poet father, Johnny, was also outstanding, playing funny scenes with tremendously poised looseness. The audience was delighted by his snappy exchanges with his best friend and financier, Dr. Dudley Stanton (Stan Glass).

Most of the other funny moments belonged to Penny Whitmore as Grandma Wilhelmina Geneva Brown, the drunken old grandmother. Her posture and temper, which she maintained with perfect consistency, were hilarious. Her comic disposition was appropriate for some moments, but detracted from others. In the final scene, when her character should have been touching, it was comical.

Denise House played Johnny's wife, Mattie, the family arbitrator and moral force with poise, but not much flair. Jeff's gang came off as a cohesive and believable unit on stage. Particularly hilarious were Craig Carr as Skeeter, the dope fiend, and Calvin Smiley, as the obnoxious necrophiliac, Chips.

The production suffered largely for one fault—the comedy was overplayed. If the first act had been less cheerful, the last would have been more powerful. The grandmother was a fantastic comic

protrayal, but its humour upset the balance of the performance. The comic elements should have been played down somewhat and the actors, particularly Whitman and Trotter, should have given their characters less pleasant dispositions.

Their humour was tremendous entertainment for the first two acts, but it castrated the impact of the last. A lot of the power of that scene was salvaged by Evans and House, who had maintained sharp edges in their characters throughout the production. The clean and elegant set was a burden to the actors; they were hard put to look wretched, relaxing in the sparkling kitchen or sprawled out on the brand new Castro Convertible. The Williams home looked more like Grosse Point than Harlem.

Despite these flaws, the production was great entertainment, a pleasant, if incongruous mix of comedy and tragic human struggle.



The River Niger

Why don't we see more of these black actors?

By LAURA CARUSO

Last weekend's production of *The River Niger* raised an important question: When there are so many good Black actors at Middlebury, why don't we see more of them? The acting was good, in some cases excellent, and this question is inevitable, although beyond the scope of this review.

The River Niger deals with a son's homecoming from the airforce to his Harlem brownstone. As homecomings often are, this one is not entirely joyful. It is a play full of basically decent but broken people, people whose moments of greatness have passed, people looking for reasons to live—or die.

The play was overly long, running three hours with two intermissions. Some judicious cutting was necessary, particularly in the first act, which served as little more than an introduction to the characters.



the middlebury campus photo by dave seaman

This weekend's production of *The River Niger* was enthusiastically received by audiences and reviewers.

The play as written tends towards the melodramatic—I personally have an aversion to any on-stage shooting and its resultant "death speech"—but the audience seemed moved and convinced. Joseph Walker seems to be more of a poet than a playwright, and this resulted in some beautifully written passages but a contrived sense of plot and action.

Joel Trotter, as an alcoholic house-painter/poet, gave one of the finest performances I've seen here this year. When he read the poems, among them "The River Niger" from which the play's title derives, he instilled them with that sense of affection and pride which one feels in poets reading their own works.

Bruce Evans as his son was also excellent, and the love and estrangement between the two of them had the truth of a father-son relationship. Calvin Smiley as a sex pervert referred to as the Marquis de Sade and Formaldehyde (the latter because of penchant for necrophilia) and Craig Carr as a dope fiend were a pleasure to watch.

Penny Whitmore captured the audience with her portrayal of a Jack Daniels-drinking, hymn-singing grandmother. The weakest performance was Tracey Thompson as Ann, the son's girlfriend, in what should have been a strong and likeable role.

I am thinking specifically of a scene in

which Gail, the gang leader's girlfriend, played adequately by Xyna Bell, breaks down and cries over the troubles with the gang. Ann's response, meant to be sympathetic, was so flat and wooden that the audience actually laughed.

Rick Osann is to be admired for exploring the limitations of Wright theatre with his set which incorporated extensions of the forestage into the first few rows of the audience. I wish Ed Woodson had used this area more effectively.

Only once was it used well, and this was during a beautiful speech made by the son Jeff (Bruce Evans) about being his own person, at the end of the second act. Blocking and movement in general seemed awkward, and there was not the sense of this place as a home where this family had lived, loved, fought.

Given the qualifying limitations of the inherent weaknesses of the play, and—let's face it—a smaller pool of actors from which to draw a cast, Ed Woodson and his cast and crew managed a satisfying production.

It certainly was enthusiastically received by the audience, who gave it a standing ovation the night I was there, although it looked like an audience heavily weighted with relatives. It was not an outstanding play, but it had its moments and the doing of it was, finally, worthwhile.

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COSMIC RAINBOW
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Historians ignore Blacks oral tradition

By NANCY L. RYAN

Professor Bernhard Ostendorf of the University of Freiburg in Germany lectured here on Friday March 26th on "Jazz, Blues, and Poetry: Double Consciousness in Afro-American Oral Culture." A former student of Professor Howard Munford's (Am Lit), Ostendorf acknowledged that Munford had "turned him on" to American Studies; an introduction which sparked Ostendorf's impressive publishing record and teaching career in this field and related disciplines.

American historians, in misjudging the value of Afro-American oral tradition, have long ignored or dismissed the influence of black culture's oral tradition in the written records of the American past. In examining the nature and function of this oral tradition, Ostendorf chose an approach which combined historical and structural analysis of black cultural data and traced its development within this perspective.

Consensus historians and social critics have tended to evaluate American history in terms of the ideological trends of the dominant white culture, "assum(ing)" that the anonymous masses had no culture of their own and either shared the dominant cultural values or aspired to them.

It was also assumed that failure to be assimilated in the secondary stage of socialization was a sign of racial inferiority. A recent reaction to this theory of cultural deprivation can be seen in the school of thought which rejects the influence of 350 years of shared history, projecting "a militant self-image" based solely upon the strength of the African tradition. Ostendorf said he felt, "The battle of interpretation is itself part of the history of black culture" in America, and thus chose to ground his analysis in "the grammar of conflicts" as that structure which he said best reflected the development of the Afro-American sub-culture.

Ostendorf's investigation moved to the complex socialization process for the black individual in American society. The Afro-American sub-culture is one "which has been defined and shaped by partial or total exclusion from the main society" on the basis of the cultural determinants of race, class, and poverty.

The imbalanced relationship of white

society to black culture forces the black individual to realize that "the racial division which maintains these tensions (is) at his cost." In recognition of the "self-contradictory nature of Afro-American existence and consciousness" Ostendorf focused on the term "double consciousness" as coined by Dubois to dramatize the internal conflict that shapes the Afro-American's human identity.

In tracing the historical development of this consciousness, Ostendorf illustrated the ways and means used successfully to retain and transmit African culture as modified by the experience of slavery—despite the best efforts of slave-owners to destroy this "in-group cohesion." Black folk songs, tales, poems, and proverbs became the vehicles for this communication operating subtly under the guise of comic entertainment.

The white audience caught only the "front-stage" consciousness, enjoying the entertainment, and mistakenly constructing the frivolity to aid in their justification of slavery as an institution which served the needs of paternalistic oppressor and infantile oppressed.

The "back-stage" or second-level consciousness shared by the slaves enabled them to perform and perceive the dramatic sense of a content which undermined the values that the whites sought to impose, and which strengthened the communal ties that the whites tried to destroy. The speaker or performer achieved the sense of "instant gratification" by creating a mood and a story with the double conscious sense of working within the system to defy it.

Black oral folklore, both rural and urban, emerged as an instrument of combat and control—a means by which individual and collective anxieties could be confronted humorously. This oral tradition became an important medium for reinforcing the individual and communal identities of black adults as well as for introducing children to the "situations of inevitable conflict" that would lie in their future internal and practical experiences.

Two forms of the folk-tale here became rooted in the Afro-American oral tradition. The trixter or animal tale's protagonist is set against an all-powerful foe, and must rely on "his wits to compensate for his social and physical

weakness." The hero's understanding of double consciousness allows him to deal with the inevitable conflict on his own terms, namely by turning the foe's stupidity to his own advantage.

"If he does not win in material terms," said Ostendorf, "he always wins in cathartic resolution, for he often has the last laugh." Another black folk-tale hero, the "badman" figure, attacks the system directly in order to get "his own back from the white man." The bad man, representative of the least-assimilated of Afro-Americans, holds a position central to the understanding of the complex phenomena of socialized ambivalence.

"Most of these mythical folk-heroes," said Ostendorf, "were and still are the result of a fierce folk or class reaction to assimilation, to injustice, and to a work ethic which makes false promises to the black man." Language then, as action, must be understood as defined by context, with regard to the double conscious pairing of front- and back-stage meaning.

Moving into later expressions of the Afro-American oral tradition, Ostendorf examined the nature and function of the blues, jazz, and bebop—or communication through music in the twentieth century. He observed that the characteristics of each transcended their African and Euro-American influences, resulting in a unique expression in "true Afro-American forms."

It is said that the blues "arrival" on the American scene coincided with the emergence of jazz near the turn of the century. The bluesman, like the storyteller, "creates a mood" in which the audience is invited to participate. Intensely personal and often confessional in nature, the private function of the blues "as identity therapy" expands to reinforce the collective identity of the sub-culture with the sense of an emotion shared.

This sharing of thought and experience is structurally and thematically consistent with other forms of expression in the oral tradition, though the atmosphere of the presentation changed to suit an alternate personal dimension.

Ostendorf noted that today, "much of the unideological truthfulness of the classic blues has gone, and that many lyrics are the tin-pan-alley palliatives of a capitalist dream world, which has little bearing on black reality." Yet the

characteristic forms that "grew out of the historically conditioned cultural resources of blacks" remain, however obfuscated.

Time limited Ostendorf's discussion of black poetry to a brief look at one or two twentieth-century poets. Here again the artist faced the practical and ideological difficulties of communicating a double conscious vision. How does one reconcile the sense of oral tradition with the form of a literary tradition?

Gwendolyn Brooks, at one end of the scale, subjected her content to a traditional form of "academic excellence." The other end may well be the choice made by the Last Poets who recorded their poetry without having it printed at all. "In this poetry, the emphasis shifts back from text to performance; its effect is total..."

In concluding his lecture, Ostendorf noted that "although black subculture was for a long time 'invisible' to the cultural custodians, it was never inactive. At the very moment when mainstream social scientists came to the conclusion that blacks had no culture to guard and protect, Afro-American culture began to dominate the post-War musical scene."

This oral tradition, the record of Afro-American cultural data in a double conscious vision, was determined in part by the conflicts that it survived. "American history, past or present, will be unthinkable without the unwritten history of the anonymous black Americans..."

Elsas, ...

continued from p. 6

and hope that you hit a good audience," he said.

Elsas mentioned that there are times when D.J.'s take themselves too seriously and should try to inject a little humor into their shows. Elsas cautioned, however, that this may go too far. Last New Year's Day, there was a party at WNEW-FM and one D.J. was in the middle of telling his audience how good the eggnog at the station was when he spilled the eggnog into his mixing board, shorting out the whole station. WNEW was off the air for ten minutes.

Elsas also offered comments concerning the role of women in the world of radio. "It is still harder for a woman to get a job than a man," he said.

middcomp #6

A Battell coed doesn't ever feel guilty.

Here's one to take with you on vacation. Competitors have until Monday, April 19 to get their entries in to us. If response continues to be low, this could be it for Middcomps.

Begin with the letter "A" and continue through the alphabet—"B", "C", etc. to start consecutive words of a sentence (or sentences) about Middlebury. The example above goes through "G", but you can go up to "Z", and start again with "A" if you like. The winner is the best entry, not necessarily the longest.

Up to three entries per competitor. Submit to Middcomp #6, Box 2198. The winner of Middcomp #6 receives a free dinner for two at the Rosebud Cafe. The winning entry and honorable mentions will be printed in the April 22 issue of the Campus.

Two caveats. If you don't want your name printed, fine—use a pseudonym. But at least tell us who you are. Otherwise it's no go.

Secondly, to those of you who have nothing better to do than turn in completely obscene entries to Middcomps—why don't you address them to yourselves instead. They are not appreciated.

middcomp #5 Gerperchild Departpeoplet Marion Adler

My humble apologies for last week's competition examples. As has many times in the last several days been pointed out to me, personsopause should have been per-childrenopause and Division of the Huper-sonities should have been Division of the Huperchildities. Person, after all, contains son—an obviously chauvinist word.

It has also been oft mentioned that Olin Robisibling should have been Olin Robichild. A sibling is a brother or a sister, not a son or a daughter.

Following my poor examples, many competitors submitted entries containing person instead of man, and sibling instead of son. None of these entries was selected as winner, nor was even seriously considered.

Honorable personition

Connie Vial

Your Sibling's Beverage House

Rob Ladeau

Freecreature Dining Hall

Jill Rnsner

Steven Rockeyoung'un

Dunstan McNichol

Progenitor Neri

Stephen L. Kessler

Chemisormistertry Department

Barb Kritchevsky

Paris Fletchits Memorial Field House

Eric Maltzperson

Transibling radio

Elizabeth Borneperson

Old Personel

Jan, Holly, Nancy and Pam

A Pitchperson of Molsibling

Kris King and Leslie Kersting

Carnival Autocratic Rulers Bathroom

The Alibi Monday Niters

Middlebury neuternity parties are huperson peoppleageries and a peopleace to our members.

Amy Revell

Citizen Ups

Grotoni

Offspring of a Public Toilet Memorial Art Building

M. T., S. K., C. C., similarly Dorothy

WRMC may cut...

continued from p. 3

terested in becoming involved with the station.

Karl Smelker, a former member of the Board of Directors, also disagreed with the argument that staff members cut from broadcasting positions might be absorbed by other departments.

"I've worked with the Engineering Department, and sure, they could use one or two extra hands — but that's about all," Smelker said. "I know the people in charge of the other departments...and I don't think they need more than one or two more people either. There's no way you can absorb all 38 people. You're going to have to end up just booting some of them out."

No decision has been made to cut the staff at this time. Whether any such decision is made at all will depend entirely on the five working groups. They are free to make any recommendations they want to the Board of Directors — and definite decisions, in any case, will probably not be made until sometime in May.

But if the working groups recommend that the size of

WRMC's active programming staff be reduced, then it may mark a major shift in the station's basic operating policy, and in its relations with the College at large.

In January, at the beginning of his term, WRMC Station Manager Dave Wyskiel told the Campus, "The station policy that I'd like to go with is one that has come before me — giving the most people an opportunity to be on the radio. I'd like to give them a chance to be trained and to do a good job, and that's our first and foremost responsibility. More people enjoy radio if they have a chance to participate."

On Sunday, Wyskiel elaborated on that statement, saying, "Most people are not getting the most they can by just doing one five minute newscast or one two-hour show. Our major goal is to help educate and guide those people who have a genuine interest in radio."

"There is a minority of people who just come up and do their five minute newscast," Wyskiel also said. "Sometimes they even miss that."

Sesno has indicated that only those staff members who deeply care about WRMC should be actively included in the station's broadcasts. "We have a Board of Directors and several very dedicated staff members, and those people care," he said. "I think we're taking some very positive steps to harness that care and to disperse it a bit among everybody else."

"WRMC lacks cohesiveness," Sesno also said. "That's where we are now. People don't show to do newscasts... they don't prepare. They don't care."

"What we have to find," Sesno continued, "is the line that determines the best possible programming that we can do...involving the most people we can involve responsibly."

Both Sesno and Wyskiel emphasized that no decisions have been made as yet, and that a cut in the WRMC staff is only a possibility being considered by the working groups — and may never take effect.

"Nothing has been decided yet. There hasn't been any policy change," said Wyskiel. "Right now, in considering any possible changes, we're seeking the opinions of the whole staff. Any change in station policy will be made by a consensus of the entire staff."

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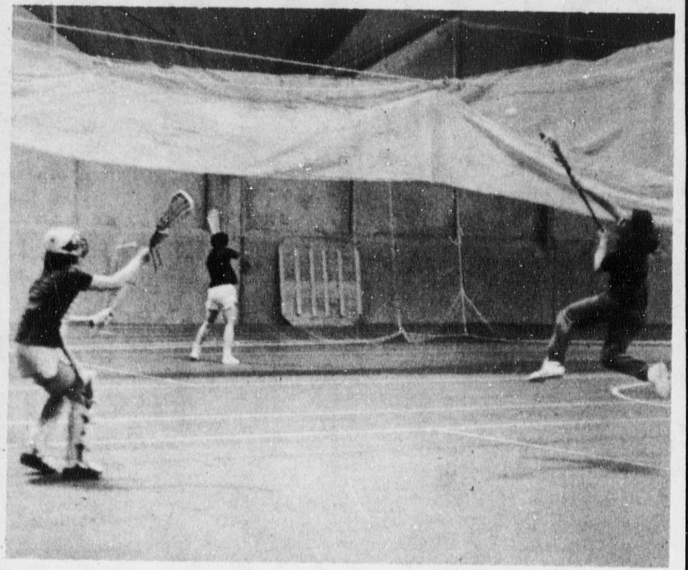


photo by sara payne

Zoe Petersen defends goal as teammate Jan Carney practices her shots.

Mens lacrosse team in Bicentennial edition

By JOHN MacKENNA

Coach Dennis Daly has high hopes for the bicentennial edition of the Middlebury Panther. "On paper, we look stronger than last year, but we've got a new coach and some new players, so the question is, can we gel into the team we appear to be?"

The attack will be spearheaded by co-captain Peter Boucher, and sophomore Greg Wheeler, last year's number two scorer. Other returning attackers are Bruce Collamore and Matt Johnson. A.J. Fitzpatrick, who missed last season with knee injuries, and freshman Scott Geiger, are expected to strengthen the attack. The midfield, virtually unchanged from last year, but with a season's experience under their belts, should be stronger. Among the best are Roy Hefernan, T.C. Callanan and Duane Ford, last year's first, fourth and fifth leading scorers, respectively. They will be competing for the top spots with Ollie Maggard, Jack Dobek and Billy O'Hare.

The defense will be anchored by

co-captain and All-England Will Graham. Coach Daly is going with some less experienced players, Jeff Planck and Mike Miles, hoping to get more speed around the Panther net. They will join vets Sam Carpenter, Nick Lagadinos and John King.

Goal is one of the great Panther strengths, with Bill Kuharich returning for his fourth year on varsity, where he has started in 42 of 43 games since his freshman year. Backing up Kuharich will be "Mad Dog" Perry, who converted to goal from defense this season.

Toughest opponents should be Dartmouth, UNH and Williams. The team will get its first look at the opposition as it goes off on a five game swing through Massachusetts and New Hampshire during Spring break.

For those in the Boston area, games will be played on April 5 at Tufts (3:30 p.m.), the 6th at Boston State, and the 8th against Bowdoin at Harvard (12:00 noon). On the 10th, they face UNH in Durham.

NOTICIAS DE CUERVO

TRAVEL TIPS
TO MEXICO

With vacation time fast approaching, many of you will no doubt be traveling to Mexico. Some of you might even be coming back. Here are some helpful hints.

1. A man on a burro always has the right of way, unless he appears to be a weakling.
2. In local cantinas, pouring a shot of Cuervo down a man's collar is not thought to be humorous.
3. Falling onto a cactus, even an actual Cuervo cactus, can be a sticky proposition.
4. It is tough to find hamburger rolls in the smaller towns; it's best to bring your own.



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announcements

Hillel holds Seder

Hillel will hold the traditional Seder on the first night of Pesach, Wednesday, April 14, at 5:30 p.m. in the Chateau. The cost will be about \$2. No charge for members. All are welcome—contact Sandy Levine, box 2612, if you want to reserve a place.

Save energy citation

Middlebury College recently received a citation from the U.S. Secretary of

Commerce for its continuing efforts to reduce energy consumption on campus.

The "save energy citation" was awarded to Middlebury "for responding to the nation-wide appeal to conserve energy by adopting the Department of Commerce Business and Industry Management Program."

Keep off the grass

The Women's Athletic Association would like people, bicycles, and cars to keep off Battell Field because it will be used for spring sports.

Italian cooking classes

Italian cooking classes: responses are rolling in. Send in your \$3.00 per class, today. Please indicate preferences. Checks are made payable to Amy Panitz, Box C3971.

French film lovers

The French Department informs film lovers that they will bring on campus a two day festival of Quebec short films: cartoons, documentaries and fiction.

The films will be shown on two afternoons: Thursday and Friday April 15 and 16. (Times to be announced after vacation.)

Quebecois film directors are well known internationally and much in demand at Film Festivals (Mon oncle Antoine, Kamouraska and many more). Help the French Department make this Festival an annual event!

Schubert at the MMC

MMC News— John Schubert was recently elected President for 76-77. He is a Freshman from Washington D.C. area. Office hours are 7-8 pm nightly. Stop by!

CLASSIFIEDS

LAS: It's never too late. I'll take you back again if you're willing. P. and C.ED.

Found: one brown men's sweater at the tennis courts below Allen on Tuesday, March 23. Claim at 418 Science Center during the day. See Pete Wimmer, Biology Dep't.

Girls! Let's hear it for Spring Weekend! What better way to spend that Saturday than as a crew on a raft? Contact Ed (Box 3839) of Tim (Box 3495).

Ms. Jessie Weston: We have found your grail and are holding it in the Am. Lit. office Please contact Mr. J. A. Petrock, Box 2325.

FOR SALE—Persian Rug. Was \$160. New. 2 mos. old; will sell for \$80. 453-3739.

Bert: Dhhhhh—you're o.k.

Lost—one roommate. Last seen in vicinity of Pearsons 210. Sentimental value. If found, please return.

For Sale: 1968 Cougar. Asking \$800 or best offer. Contact: Linda Leadbetter 388-9350.

For Sale: 1962 International Travelall from Florida. 304 V-8, 4-speed, new paint, and good running condition. Call 8-4861 or 7691. \$450 or best offer.

Typing—especially senior theses! Have an electric standard typewriter. Charge per work is negotiable. Call Joyce Meacham...evenings 8-7397.

EINSTEIN BOVINE B.S. Award to James Sherman Stulley Jr. 1978



**Happy Vacation
and don't forget to fill up
at Ted's
on your way home.**

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ALTERNATIVES

ALTERNATIVE HEALING WORKSHOP—
Lee Zepp, Director—
Alternative Healing Center
6 sessions—beginning April 15— 7-10 p.m.

WOMEN'S HEALTH CARE—
Janet Young-Vt. Women's Health Center
Sat., April 24th 10 a.m.—3 p.m.

GESTALT WORKSHOP—a day of self-discovery
David Sokol
Sat., May 1st \$25. 9 a.m.—5p.m.
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